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Ηρακλης Μαινομενος

WITH INTRODUCTION AND NOTES

BY

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NOTE TO THE REVISED EDITION.

THE earlier edition of this work appeared in 1876. Considerable alterations have been introduced in the present edition; the text has been in some cases altered, generally with closer adherence to readings of the MSS.; the notes have been revised and added to; the introduction has been almost re-written; and a short account of the manner in which the play was put upon the stage has been added. This last feature it is hoped may have a special interest and value, in view of the interest recently aroused in our Schools and Universities in the representation of Greek drama. For all these alterations and additions Mr Gray is alone responsible.

In this, as in the earlier edition, quotations from classical authors in the notes have been usually given at length instead of bare reference to chapter or line, and where the object is to illustrate an idiom or to explain a difficulty of language a translation has been

given of the passage cited. The ideal student doubtless looks out and correctly construes the passages to which his editor refers him ; in practice such blank finger-posts are very generally neglected, especially by younger students. On the other hand varieties of reading are in some instances dwelt upon at some length, principally where the discussion of them tends to throw light upon grammar and the principles of Greek construction, or is rendered necessary by the adoption of a new reading in the text.

CAMBRIDGE,
Feb. 1886.

INTRODUCTION.

In accordance with the usual practice of Euripides, the *Hercules Furens* opens with a prologue, in which the poet briefly sums up the main incidents in the lives of the principal actors in the drama, and explains such circumstances as are necessary to a proper understanding of the complication with which the play opens. This prologue is spoken by Amphitryon, the reputed father of Heracles. He was the son of Alcaeus and grandson of Perseus: his early youth had been spent in the home of Electryon, his father's brother, king of Mycenae, in whose service he distinguished himself in a war with the Taphii, a nation of pirates inhabiting islands which fringe the coast of Acarnania and Leucadia. Having accidentally slain Electryon, Amphitryon was expelled from Mycenae by Sthenelus, Electryon's brother, who succeeded to the throne and bequeathed it to his son Eurystheus. From Mycenae Amphitryon repaired to Thebes, where he was hospitably received and purified by Creon, his uncle on his mother's side. He there married Alcmene, daughter of Electryon, and, at her request, undertook to avenge the death of her brothers, who had been treacherously slain by the Taphii. During his absence on this expedition Alcmene was visited by Zeus in the form of Amphitryon, and by him became the mother of Heracles. From his birth and throughout life the hero was regarded with unremitting malignity by Hera who, when he was yet in his cradle, sent two serpents to destroy him. Later in life it was at her instigation, or owing to the yet more powerful decrees of fate, that he was induced to undergo his celebrated twelve

labours, imposed on him by his kinsman Eurystheus. As the reward of these labours he claimed the restoration of himself and his father Amphitryon to their ancestral home in Mycenae.

At the time of the opening of the play eleven of these labours have been successfully accomplished : one only, the last and most dangerous, remains incomplete, viz. the task of bringing the dog Cerberus from the infernal world. Already Heracles has left his wife, Megara, Creon's daughter, with his children under the protection of the aged Amphitryon, and has departed on this last quest.

For many months his return was delayed while he was engaged in procuring the release from Hades of Theseus, who had accompanied his friend Pirithous thither with the intention of carrying off Persephone. Meanwhile a report began to prevail of the death of Heracles. This rumour was diligently spread by Eurystheus, and encouraged by it, some of the poorer and worthless class of Thebans were prompted to revolt from the rule of Creon, and to bring about one of those dynastic revolutions which form so common a feature in all Greek mythology and early history. They recalled to the throne one Lycus, a native of Dirphys in Euboea, the son or descendant of a former Lycus, who had in the early days of Theban history usurped the crown from Laius, son of Labdacus, and who, together with his wife Dirce, is chiefly known in mythology in connection with the tale of Antiope and her two sons Amphion and Zethus. To strengthen himself in his usurped position, the new king Lycus not only slays Creon, but proposes to put to death Amphitryon and the whole family of Heracles, whom he supposes to be dead. It is at this crisis that the play opens. The scene is laid before the royal palace of Thebes, where Amphitryon and the family of Heracles, who are shut out from the house, are congregated about the altar of Zeus the Saviour.

Both as regards the legend which he has adopted, and his mode of developing the plot as well as his hero's character, Euripides differs entirely from Sophocles in the *Trachiniae*, in his treatment of the subject of the madness of Heracles. It would be unsafe to affirm, though there is ground for believing it, that the *Hercules Furens* is of later composition than Sophocles' play; but the question is of little literary interest, inasmuch as neither play exhibits any token of having been modelled on the lines of its predecessor. One passage of our play, the speech of Heracles when moved to unwonted tears (lines 1353—1357), certainly bears a marked resemblance to *Trachiniae*, 1071—5, but the resemblance is due to a coincidence in the dramatic situation, the weaker feminine nature of the hero revealing itself in calamity; fine as both passages are, they are merely the working out of a commonplace, of which Wolsey's speech in *Henry the Eighth* (Act III. *sub fin.*) affords a familiar example.

It was not without reason that Euripides rejected the more romantic legend of Trachis in favour of the less dramatic Theban story of the madness of Heracles. The latter legend, as forming one of a group of myths connected with the Return of the Heraclidae, provided him with a subject combining historical fact with poetic fiction in a manner which was specially adapted to his theorizing genius, and furnished the ground-plan for a grand patriotic drama of the type of *Cymbeline.* It was the patriotic boast of the Athenians, on which on a well-known occasion (see Herodotus IX. 27) they scarcely laid less stress than on the glories of Marathon, that they had admitted the Heraclidae to their country when a home was denied them by all other Hellenic states, and had fought for them against their oppressor, Eurystheus. The jealousy of rival powers might dispute the purely historical claims of Athens to the hegemony of Hellas; in the *Hercules Furens* Euripides discovers an unquestioned argument in favour of the

Athenian ascendancy in the legend, which every Greek admitted as part and parcel of the national mythology, that Athens had championed the cause of the ancestors of Sparta's kings against the hostility of Thebes and Argos. It is clearly with this motive of associating the national Hellenic hero with Attic cults that Euripides draws attention (line 613) to the otherwise irrelevant incident of the initiation of Heracles at Eleusis, and offers an aetiological explanation (1328 foll.) of the fact, mentioned by Plutarch, that in the numerous Thesea scattered throughout the Attic demes the worship of Heracles and Theseus was united. This was especially the case in the Theseum at Athens, in the sculptures of which the labours of the two heroes are associated.

We have no direct evidence of the date of the composition of the *Hercules Furens*, but weighing the evidence of style, language and thought we shall perhaps not err in placing it among the latest works of Euripides. Reasons have been assigned in the note on line 637 for the belief that it was written, like the *Bacchae*, at the court of the Macedonian king, Archelaus, and consequently in the last two or three years of his life. If this hypothesis be correct we may profitably compare the play with the *Oedipus at Colonus* of Sophocles, which must have been written at nearly the same date and under similar circumstances. There is much that is common to the themes of the two plays—the Theban hero in exile and suffering, the upstart tyrant, the brilliant knight-errant Theseus, the sanctuary on Attic soil and the promised deification. On the supposition that the *Hercules Furens* belongs to its author's latest work there is an eminent fitness in its selection by Browning's Balaustion as the *Apology* of Euripides, vindicating the undiminished vigour of the productions of his old age not less effectively than the chorus of the *Oedipus at Colonus* served in the familiar story to silence the detractors of Sophocles.

To the same conclusion as regards the date of the play we are drawn by the tone of the theological speculations which Euripides has freely introduced in it. In the attacks on the folly and wickedness of the gods of Greek mythology which he puts in the mouth of more than one of his characters (see especially lines 339 foll., 501, 655, 1087, 1315 foll.), Euripides clearly expresses his own sentiments, influenced no doubt by the teachings of his master Anaxagoras. But from lines 1342 foll. in which Heracles repels the charge of immorality brought against the gods by Theseus, it is clear that the attacks of the poet are directed merely against the popular legendary beliefs of the day, the *ἀοιδῶν δύστηνοι λόγοι* authenticated by Homer and Hesiod. Zeus is to him a name to which it is difficult to attach any personality (line 1263, with which compare *Troades*, 884), but *ὁ θεός*, he asserts, must from his very nature be beyond human desires and human failings (1345). In this last passage, as well as in lines 757—9 and 772—3, we observe the same marks of that reasonable religion which so strongly characterizes the *Bacchae*.

In his views of society not less than in his theological speculations Euripides in the *Hercules Furens* displays an independence of the prejudices of his contemporaries which shows a marked approximation to modern attitudes of thought. Nothing is more remarkable than the prominence which he gives to the domestic affections in the character of Heracles. The conception that parental and conjugal love was a fitting adjunct to the heroic character was entirely novel to the Athenian mind. Filial piety and maternal care had their types and exponents in tragedy, such as Antigone and Andromache; but the weak and semi-barbarous Admetus is perhaps the only tragic character who expresses real concern for his wife. This *modern* attitude of Euripides is equally conspicuous in other matters on which he proclaims his divergence from the popular conventions of his time, e.g. as regards the use of the bow, the

Philistinism of wealth, the morality of suicide (lines 188 foll., 669—672, 1347—1350).

If we may judge from the comparative rarity of quotations from it in classical authors, as well as the fact that (like the *Helena* and *Electra*) it has been preserved for us in only one MS. of authority *, the *Hercules Furens* was not a popular play in ancient times. Nor on the whole is this surprising; it delineates no absorbing passion, its principal characters are framed in no heroic mould, though there is abundance of incident there is no strikingly novel situation, and the *dénoûment* has none of the occidental splendour either of the *Trachiniae* or the *Oedipus at Colonus.* Its constructive defects have been especially hardly dealt with by modern critics. K. O. Müller can only say of it that "it is altogether wanting in the satisfaction which nothing but a unity of ideas pervading the drama could produce. It is hardly possible to conceive that the poet should have combined in one piece two actions so totally different as the deliverance of the children of Heracles from the persecutions of the bloodthirsty Lycus, and their murder by the hands of their frantic father, merely because he wished to surprise the audience by a sudden and unexpected change to the precise contrary of what had gone before." Such has been the general voice of German criticism; but to us this censure seems too severe, inasmuch as it arises from a failure to grasp the moral lesson of the play. The elder tragedians find a moral significance in the Greek myths as illustrating the infallibility of the divine justice, and the necessary connection of suffering with the antecedent sin of the sufferer or his kindred. Euripides cannot trace this even-handed justice in the dealings of the gods with men; the government of the world is mere anarchic τύχη, dependent on the whim of the Olympians and only rendered tolerable by human affection and sympathy. Un-

* The MS. Flor. 2 is the sole authority for the text of the play, the two Paris MSS. and Flor. 1 being merely transcripts from it.

like Oedipus, Heracles in the profundity of his sorrow finds no consolation in the prospect of divine honours after death; to him such offers are πάρεργα τῶν κακῶν. To Euripides the vicissitudes of joy and sorrow appear to succeed one another in a purely arbitrary fashion; the triumph of the moment is ever overshadowed by the sense of coming disaster. The key-note of the play is struck in the opening words of the chorus beginning 348, "The glad strains of Phoebus die away in the Linus dirge; victory is swallowed up in death." We have a significant premonition of the impending catastrophe in the vague bodings of Amphitryon (587, 594); and the unconscious irony of the chorus who see in Heracles' triumph patent proof of the divine approbation of righteousness (811 foll.), even at the very moment when the instrument of Hera's meaningless malignity appears above them, is meant to convey the lesson that the unexpected is also the inevitable, and that human interpretations of the divine judgment are blindest when they seem most certain.

If the verdict of criticism as regards the *Hercules Furens* has been generally unfavourable it must be admitted that writers both classical and modern have found in it matter for admiration as well as imitation. Cicero refers to the play twice (*Academica*, II. § 89, *De Senectute*, § 2). The *Hercules Furens* of Seneca takes its plot directly from Euripides' play. To us it is more interesting to observe that the most faithful and perhaps the most successful of modern transcripts of Greek drama, the *Samson Agonistes*, owes its conception and design to the *Hercules Furens* of Euripides. Milton's play, it is true, is in no sense an imitation of that of Euripides; it is rather a reminiscence of it. But in two scenes of his play Milton appears consciously to have had the *Hercules Furens* in view. The first is that where Harapha taunts and threatens Samson, which should be compared with the scene between Lycus and Amphitryon; the second is that where the Messenger announces to Manoah and the Chorus of

his compatriots the destruction of the Philistine theatre by Samson; the resemblance of this scene to that in the *Hercules Furens* between the Messenger, Amphitryon and the Chorus is too close to be accidental. It is worth observing, in connection with what has been said as to the date of the *Hercules Furens*, that the *Samson Agonistes* was Milton's latest work, and the personal reference contained in Samson's lament for his blindness suggests a comparison with the ode on old age contained in the *Hercules Furens**.

Not the least tribute to the high poetic merits of the *Hercules Furens* is the admirable rendering of this "perfect piece" in Browning's *Aristophanes' Apology*, which combines original force with scholarly translation in a very remarkable degree.

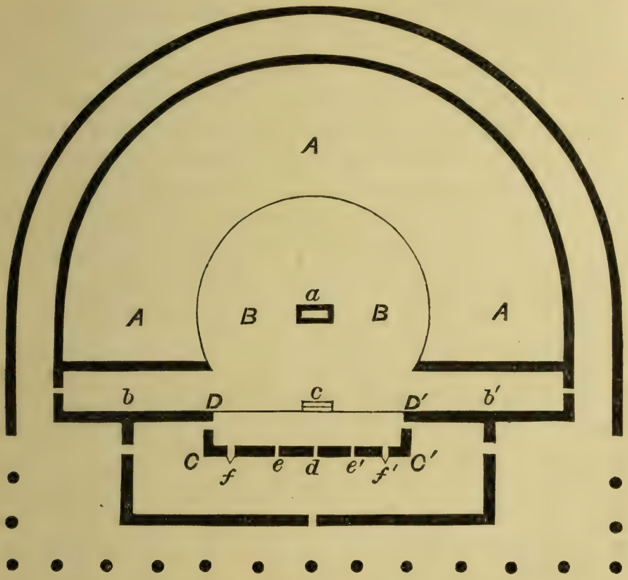
On the Representation of the Hercules Furens on the Athenian Stage.

THREE actors seem to have been employed in the representation of the play. The parts were probably assigned thus:—

Πρωταγωνιστής	Heracles, Lycus.
Δευτεραγωνιστής	Megara, Theseus, Iris.
Τριταγωνιστής	Amphitryon, Messenger, Lyssa.

* Dr Johnson's criticism of the *Samson Agonistes* coincides curiously with Müller's on the *Hercules Furens*: "It is only by a blind confidence in the reputation of Milton, that a drama can be praised in which the intermediate parts have neither cause nor consequence, neither hasten nor retard the catastrophe."

PLAN OF THE THEATRE OF DIONYSUS AT ATHENS.



A. The *θέατρον*, where the spectators sat on concentric rows of benches: behind it a lofty covered portico.

B. The *ὀρχήστρα*, containing (*a*) the *θυμέλη*, (*bb′*) *πάροδοι*, (*c*) steps to the *λογεῖον*.

CC′. The *σκηνή* with three doors, viz. (*d*) *βασίλειος θύρα* usually reserved for the *πρωταγωνιστής*, (*ee′*) side-doors used by the 2nd and 3rd actors.

In the *σκηνή* also are (*ff′*) the *περίακτοι*, revolving cylinders used for shifting the scene.

CD, *C′D′* are the *παρασκήνια* with entrances.

The space enclosed by *DCC′D′* is the *προσκήνιον*, the front part of which was called *λογεῖον*.

Behind the *σκηνή* were the actors' retiring rooms, &c.

Aristotle (*Poetics* ch. 12) gives the divisions of a tragedy as follows:—

"The parts of a tragedy are πρόλογος, ἐπεισόδιον, ἔξοδος, χορικόν, and the last is divided into πάροδος and στάσιμον, both of which are performed by the whole Chorus, while the pieces delivered from the stage and the κομμοί are performed only by individuals. The πρόλογος is all that part of a tragedy which precedes the πάροδος of the chorus; the ἐπεισόδιον all that part which comes between entire choral odes; the ἔξοδος that part which has no choral ode after it. Of the χορικόν the πάροδος is the first speech of the whole chorus; the στάσιμον is a choral ode without anapaests or trochees; the κομμός is a lamentation performed by the chorus and the actors on the stage together."

Before the commencement of the play the proscenium was probably concealed from the spectators by a curtain (αὐλαία), which was lowered by means of a roller through a slit in the floor between the λογεῖον and proscenium.

Πρόλογος (1—106). The σκηνή represents the front (πρόπυλα, 523) of the royal palace of Thebes; it has three doors, through the centre one of which the interior court, αὐλή, of the Andronitis is supposed to be visible (see 713—5 and 747), containing the altar of Zeus (ἑστία, 599, ἐσχάρα Διός, 922). In the centre of the proscenium stands the altar of Ζεὺς σωτήρ (48). Around it are grouped Amphitryon, Megara and the three sons of Heracles.

Πάροδος (107—137). The Chorus, consisting of 15 aged Cadmeans, enter the ὀρχήστρα by the πάροδοι. As they chant their entrance song they slowly mount the platform of the θυμέλη: the epode (130 foll.) is sung when they have grouped themselves around it.

First ἐπεισόδιον (138—347). Lycus enters from a door in one of the παρασκήνια (see 139, δωμάτων πέλας not δωμάτων

ἔξω); this door was supposed to lead from the direction of the city. He is attended by πρόσπολοι (240, 332). At 338 Megara quits the stage by the R. side door of the σκηνή. Amphitryon remains facing the altar of Zeus until 347, and then retires by the L. side door. The Coryphaeus of the Chorus takes his place on the λογεῖον while he joins in the dialogue.

First στάσιμον (348—450). The Chorus perform a solemn dance in the ὀρχήστρα while they chant this θρῆνος. At the end of each στάσιμον they return to their place around the θυμέλη.

Second ἐπεισόδιον (442—636). The anapaestic lines (442—450) are chanted as the Chorus retire to the θυμέλη. Megara appears from the R. side door of the σκηνή with her children; then Amphitryon from the L. door. They wear garlands such as were placed on the dead (526, 562). At 514 Heracles appears; he enters the ὀρχήστρα by the πάροδος and mounts to the λογεῖον by steps immediately facing the σκηνή (523). At 621 all the actors leave the stage by the central door.

Second στάσιμον (637—700 .

Third ἐπεισόδιον (701—762). Amphitryon and Lycus with his πρόσπολοι enter as before. Megara is perhaps visible through the central door sitting at the altar in the interior court; Lycus makes his exit at this door at 725. The Coryphaeus mounts to the proscenium and advances to the central door (747). Lycus' cries are heard within.

Third στάσιμον (763—814).

Fourth ἐπεισόδιον (815—1015). Iris and Lyssa are shown above the σκηνή in aerial cars, which are apparently lowered by the μηχανή until they rest on the roof of the palace, from whence Lyssa is supposed to be able to see the interior court (867). At 874 Iris is carried aloft out of sight, while Lyssa in her car (880) is lowered behind the σκηνή. The notes of the αὐλός are heard within the palace (896), followed by uproar and the crashing of

falling masonry. The Messenger appears from the L. side door of the palace. A short *κομμός* follows (910—921). The Messenger retires at the door at which he entered (1015).

Fourth *στάσιμον* (1016—1038). This brief ode though not strophically arranged was probably sung by the entire Chorus. While they chant the scene is shifted. By a revolution of the *περίακτοι* (1029) the background representing the palace-front is changed to one showing the *περιστύλιον*, or inner court, shattered and in ruins: the *παρασκήνια* are likewise changed. At the same time the *ἐκκύκλημα*, (a platform moving on wheels,) brings before the spectators' view Heracles represented as asleep, bound to a broken column and surrounded by the forms of his wife and children.

Ἔξοδος (1039—end). Amphitryon enters at L. side door. *κομμός* (1042—1087) between the Chorus and Amphitryon. Heracles awakes: Amphitryon does not approach him (1112) until line 1123, when he looses his bonds. Theseus enters from one of the *πάροδοι* and addresses Amphitryon before he catches sight of Heracles and his slaughtered family. By his solicitations Heracles is at length induced to rise (1397) and quits the stage leaning on Theseus' shoulder. The *αὐλαία* is drawn up as the Chorus retire chanting.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΜΦΙΤΡΥΩΝ.
ΜΕΓΑΡΑ.
ΛΥΚΟΣ.
ΗΡΑΚΛΗΣ.
ΙΡΙΣ.
ΛΥΣΣΑ.
ΑΓΓΕΛΟΣ.
ΘΗΣΕΥΣ.
ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ.

ΕΥΡΙΠΙΔΟΥ

ΗΡΑΚΛΗΣ ΜΑΙΝΟΜΕΝΟΣ.

ΑΜ. Τίς τὸν Διὸς σύλλεκτρον οὐκ οἶδεν βροτῶν,
Ἀργεῖον Ἀμφιτρύων᾽ ὃν Ἀλκαῖός ποτε
ἔτιχθ᾽ ὁ Περσέως, πατέρα τόνδ᾽ Ἡρακλέους;
ὃς τάσδε Θήβας ἔσχεν, ἔνθ᾽ ὁ γηγενὴς
σπαρτῶν στάχυς ἔβλαστεν, ὧν γένους Ἄρης 5
ἔσωσ᾽ ἀριθμὸν ὀλίγον, οἳ Κάδμου πόλιν
τεκνοῦσι παίδων παισίν. ἔνθεν ἐξέφυ
Κρέων, Μενοικέως παῖς, ἄναξ τῆσδε χθονός.
Κρέων δὲ Μεγάρας τῆσδε γίγνεται πατήρ,
ἣν πάντες ὑμεναίοισι Καδμεῖοί ποτε 10
λωτῷ συνηλάλαξαν, ἡνίκ᾽ εἰς ἐμοὺς
δόμους ὁ κλεινὸς Ἡρακλῆς νιν ἤγετο.
λιπὼν δὲ Θήβας, οὗ κατῳκίσθην ἐγώ,
Μεγάραν τε τήνδε πενθερούς τε παῖς ἐμὸς
Ἀργεῖα τείχη καὶ Κυκλωπίαν πόλιν 15
ὠρέξατ᾽ οἰκεῖν, ἣν ἐγὼ φεύγω κτανὼν
Ἠλεκτρύωνα· συμφορὰς δὲ τὰς ἐμὰς
ἐξευμαρίζων καὶ πάτραν οἰκεῖν θέλων,
καθόδου δίδωσι μισθὸν Εὐρυσθεῖ μέγαν,
ἐξημερῶσαι γαῖαν, εἴθ᾽ Ἥρας ὕπο 20
κέντροις δαμασθεὶς εἴτε τοῦ χρεὼν μέτα.
καὶ τοὺς μὲν ἄλλους ἐξεμόχθησεν πόνους,

τὸ λοίσθιον δὲ Ταινάρου διὰ στόμα
βέβηκ' ἐς Ἅιδου τὸν τρισώματον κύνα
ἐς φῶς ἀνάξων, ἔνθεν οὐχ ἥκει πάλιν. 25
γέρων δὲ δή τις ἔστι Καδμείων λόγος
ὡς ἦν πάρος Δίρκης τις εὐνήτωρ Λύκος
τὴν ἑπτάπυργον τήνδε δεσπόζων πόλιν,
τὼ λευκοπώλω πρὶν τυραννῆσαι χθονὸς
Ἀμφίον' ἠδὲ Ζῆθον, ἐκγόνω Διός. 30
οὗ ταὐτὸν ὄνομα παῖς πατρὸς κεκλημενος,
Καδμεῖος οὐκ ὤν, ἀλλ' ἀπ' Εὐβοίας μολών,
κτείνει Κρέοντα καὶ κτανὼν ἄρχει χθονός,
στάσει νοσοῦσαν τήνδ' ἐπεσπεσὼν πόλιν.
ἡμῖν δὲ κῆδος ἐς Κρέοντ' ἀνημμένον 35
κακὸν μέγιστον, ὡς ἔοικε, γίγνεται.
τοὐμοῦ γὰρ ὄντος παιδὸς ἐν μυχοῖς χθονὸς
ὁ κλεινὸς οὗτος τῆσδε γῆς ἄρχων Λύκος
τοὺς Ἡρακλείους παῖδας ἐξελεῖν θέλει
κτανὼν δάμαρτά θ', ὡς φόνῳ σβέσῃ φόνον, 40
κἄμ', εἴ τι δὴ χρὴ κἄμ' ἐν ἀνδράσιν λέγειν
γέροντ' ἀχρεῖον, μή ποθ' οἵδ' ἠνδρωμένοι
μήτρωσιν ἐκπράξωσιν αἵματος δίκην.
ἐγὼ δέ, λείπει γάρ με τοῖσδ' ἐν δώμασι
τροφὸν τέκνων οἰκουρόν, ἡνίκα χθονὸς 45
μέλαιναν ὄρφνην εἰσέβαινε παῖς ἐμός,
σὺν μητρί, τέκνα μὴ θάνωσ' Ἡρακλέους,
βωμὸν καθίζω τόνδε σωτῆρος Διός,
ὃν καλλινίκου δορὸς ἄγαλμ' ἱδρύσατο
Μινύας κρατήσας οὑμὸς εὐγενὴς τόκος. 50
πάντων δὲ χρεῖοι τάσδ' ἕδρας φυλάσσομεν,
σίτων ποτῶν ἐσθῆτος, ἀστρώτῳ πέδῳ
πλευρὰς τιθέντες· ἐκ γὰρ ἐσφραγισμένοι

δόμων καθήμεθ' ἀπορίᾳ σωτηρίας.
φίλων δὲ τοὺς μὲν οὐ σαφεῖς ὁρῶ φίλους, 55
οἱ δ' ὄντες ὀρθῶς ἀδύνατοι προσωφελεῖν.
τοιοῦτον ἀνθρώποισιν ἡ δυσπραξία,
ἧς μήποθ' ὅστις καὶ μέσως εὔνους ἐμοὶ
τύχοι, φίλων ἔλεγχον ἀψευδέστατον.

ΜΕ. ὦ πρέσβυ, Ταφίων ὅς ποτ' ἐξεῖλες πόλιν 60
στρατηλατήσας κλεινὰ Καδμείων δορός,
ὡς οὐδὲν ἀνθρώποισι τῶν θείων σαφές.
ἐγὼ γὰρ οὔτ' ἐς πατέρ' ἀπηλάθην τύχης,
ὃς οὕνεκ' ὄλβου μέγας ἐκομπάσθη ποτέ,
ἔχων τυραννίδ', ἧς μακραὶ λόγχαι πέρι 65
πηδῶσ' ἔρωτι σώματ' εἰς εὐδαίμονα,
ἔχων δὲ τέκνα· κἄμ' ἔδωκε παιδὶ σῷ
ἐπίσημον εὐνὴν Ἡρακλεῖ συνοικίσας.
καὶ νῦν ἐκεῖνα μὲν θανόντ' ἀνέπτατο·
ἐγὼ δὲ καὶ σὺ μέλλομεν θνήσκειν, γέρον, 70
οἵ θ' Ἡράκλειοι παῖδες, οὓς ὑπὸ πτεροῖς
σώζω νεοσσοὺς ὄρνις ὣς ὑφειμένη.
οἱ δ' εἰς ἔλεγχον ἄλλος ἄλλοθεν πίτνων,
ὦ μῆτερ, αὐδᾷ, ποῖ πατὴρ ἄπεστι γῆς;
τί δρᾷ, πόθ' ἥξει; τῷ νέῳ δ' ἐσφαλμένοι 75
ζητοῦσι τὸν τεκόντ'· ἐγὼ δὲ διαφέρω
λόγοισι μυθεύουσα. θαυμάζων δ' ὅταν
πύλαι ψοφῶσι, πᾶς ἀνίστησιν πόδα,
ὡς πρὸς πατρῷον προσπεσούμενοι γόνυ.
νῦν οὖν τίν' ἐλπίδ' ἢ πόρον σωτηρίας 80
ἐξευμαρίζει, πρέσβυ; πρὸς σὲ γὰρ βλέπω.
ὡς οὔτε γαίας ὅρι' ἂν ἐκβαῖμεν λάθρᾳ·
φυλακαὶ γὰρ ἡμῶν κρείσσονες κατ' ἐξόδους·
οὔτ' ἐν φίλοισιν ἐλπίδες σωτηρίας

ἔτ' εἰσὶν ἡμῖν. ἥντιν' οὖν γνώμην ἔχεις 85
λέγ' ἐς τὸ κοινόν, μὴ θανεῖν ἕτοιμον ᾖ,
χρόνον δὲ μηκύνωμεν ὄντες ἀσθενεῖς.

ΑΜ. ὦ θύγατερ, οὔτοι ῥᾴδιον τὰ τοιάδε
φαύλως παραινεῖν σπουδάσαντ' ἄνευ πόνου.

ΜΕ. λύπης τι προσδεῖς ἢ φιλεῖς οὕτω φάος; 90

ΑΜ. καὶ τῷδε χαίρω καὶ φιλῶ τὰς ἐλπίδας.

ΜΕ. κἀγώ· δοκεῖν δὲ τἀδόκητ' οὐ χρή, γέρον.

ΑΜ. ἐν ταῖς ἀναβολαῖς τῶν κακῶν ἔνεστ' ἄκη.

ΜΕ. ὁ δ' ἐν μέσῳ με λυπρὸς ὢν δάκνει χρόνος.

ΑΜ. γένοιτό τἄν, ὦ θύγατερ, οὔριος δρόμος 95
ἐκ τῶν παρόντων τῶνδ' ἐμοὶ καὶ σοὶ κακῶν,
ἔλθοι τ' ἔτ' ἂν παῖς οὑμός, εὐνήτωρ δὲ σός.
ἀλλ' ἡσύχαζε καὶ δακρυρρόους τέκνων
πηγὰς ἀφαίρει καὶ παρευκήλει λόγοις,
κλέπτουσα μύθοις ἀθλίους κλοπὰς ὅμως. 100
κάμνουσι γάρ τοι καὶ βροτῶν αἱ συμφοραί,
καὶ πνεύματ' ἀνέμων οὐκ ἀεὶ ῥώμην ἔχει
[οἵ τ' εὐτυχοῦντες διὰ τέλους οὐκ εὐτυχεῖς]·
ἐξίσταται γὰρ πάντ' ἀπ' ἀλλήλων δίχα.
οὗτος δ' ἀνὴρ ἄριστος ὅστις ἐλπίσι 105
πέποιθεν ἀεί· τὸ δ' ἀπορεῖν ἀνδρὸς κακοῦ.

ΧΟ. ὑπώροφα μέλαθρα στρ.
καὶ γεραιὰ δέμνι', ἀμφὶ βάκτροις
ἔρεισμα θέμενος, ἐστάλην ἰηλέμων
γόων ἀοιδὸς ὥστε πολιὸς ὄρνις, 110
ἔπεα μόνον καὶ δόκημα νυκτερωπὸν
ἐννύχων ὀνείρων,
τρομερὰ μέν, ἀλλ' ὅμως πρόθυμα.
ὦ τέκεα πατρὸς ἀπάτορ', ὦ
γεραιέ, σύ τε τάλαινα μᾶ- 115

τερ, ἃ τὸν Ἀΐδα δόμοις
πόσιν ἀναστενάζεις.
μὴ προκάμητε πόδα — ἀντ.
βαρύ τε κῶλον, ὥστε πρὸς πετραῖον — 120
λέπας ζυγοφόρος ἅρματος βάρος φέρων
τροχηλάτοιο πῶλος.
λαβοῦ χερῶν καὶ πέπλων, ὅτου λέλοιπε
ποδὸς ἀμαυρὸν ἴχνος·
γέρων γέροντα παρακόμιζε, — 125
τὸ πάρος ἐν ἡλίκων πόνοις
ᾧ ξύνοπλα δόρατα νέα νέῳ
ξυνῆν ποτ', εὐκλεεστάτας
πατρίδος οὐκ ὀνείδη.
ἴδετε, πατρὸς ὡς — 130
γοργῶπες αἵδε προσφερεῖς
ὀμμάτων αὐγαί,
τὸ δὲ δὴ κακοτυχὲς οὐ λέλοιπεν ἐκ τέκνων,
οὐδ' ἀποίχεται χάρις.
Ἑλλὰς ὦ ξυμμάχους — 135
οἵους οἵους ὀλέσασα
τούσδ' ἀποστερήσει.
ἀλλ' εἰσορῶ γὰρ τῆσδε κοίρανον χθονὸς
Λύκον περῶντα τῶνδε δωμάτων πέλας.

ΛΥΚ. τὸν Ἡράκλειον πατέρα καὶ ξυνάορον, — 140
εἰ χρή μ', ἐρωτῶ· χρὴ δ', ἐπεί γε δεσπότης
ὑμῶν καθέστηχ', ἱστορεῖν ἃ βούλομαι.
τίν' ἐς χρόνον ζητεῖτε μηκῦναι βίον;
τίν' ἐλπίδ' ἀλκήν τ' εἰσορᾶτε μὴ θανεῖν;
ἢ τὸν παρ' Ἅιδῃ πατέρα τῶνδε κείμενον — 145
πιστεύεθ' ἥξειν; ὡς ὑπὲρ τὴν ἀξίαν
τὸ πένθος αἴρεσθ', εἰ θανεῖν ὑμᾶς χρεών,

σὺ μὲν καθ' Ἑλλάδ' ἐκβαλὼν κόμπους κενοὺς
ὡς σύγγαμός σοι Ζεὺς τέκνου τε κοινεών,
σὺ δ' ὡς ἀρίστου φωτὸς ἐκλήθης δάμαρ. 150
τί δὴ τὸ σεμνὸν σῷ κατείργασται πόσει,
ὕδραν ἕλειον εἰ διώλεσε κτανὼν
ἢ τὸν Νέμειον θῆρ'; ὃν ἐν βρόχοις ἑλὼν
βραχίονός φησ' ἀγχόναισιν ἐξελεῖν.
τοῖσδ' ἐξαγωνίζεσθε; τῶνδ' ἄρ' οὕνεκα 155
τοὺς Ἡρακλείους παῖδας οὐ θνήσκειν χρεών;
ὃς ἔσχε δόξαν οὐδὲν ὢν εὐψυχίας
θηρῶν ἐν αἰχμῇ, τἄλλα δ' οὐδὲν ἄλκιμος,
ὃς οὔποτ' ἀσπίδ' ἔσχε πρὸς λαιᾷ χερί,
οὐδ' ἦλθε λόγχης ἐγγύς, ἀλλὰ τόξ' ἔχων, 160
κάκιστον ὅπλον, τῇ φυγῇ πρόχειρος ἦν.
ἀνδρὸς δ' ἔλεγχος οὐχὶ τόξ' εὐψυχίας,
ἀλλ' ὃς μένων βλέπει τε κἀντιδέρκεται
δορὸς ταχεῖαν ἄλοκα τάξιν ἐμβεβώς.
ἔχει δὲ τοὐμὸν οὐκ ἀναίδειαν, γέρον, 165
ἀλλ' εὐλάβειαν· οἶδα γὰρ κατακτανὼν
Κρέοντα, πατέρα τῆσδε, καὶ θρόνους ἔχων.
οὔκουν τραφέντων τῶνδε τιμωροὺς ἐμοὶ
χρῄζω λιπέσθαι τῶν δεδραμένων δίκην.

ΑΜ. τῷ τοῦ Διὸς μὲν Ζεὺς ἀμυνέτω μέρει 170
παιδός· τὸ δ' εἰς ἔμ', Ἡράκλεις, ἐμοὶ μέλει
λόγοισι τὴν τοῦδ' ἀμαθίαν ὑπὲρ σέθεν
δεῖξαι· κακῶς γάρ σ' οὐκ ἐατέον κλύειν.
πρῶτον μὲν οὖν τἄρρητ', ἐν ἀρρήτοισι γὰρ
τὴν σὴν νομίζω δειλίαν, Ἡράκλεες, 175
σὺν μάρτυσιν θεοῖς δεῖ μ' ἀπαλλάξαι σέθεν.
Διὸς κεραυνὸν δ' ἠρόμην τέθριππά τε,
ἐν οἷς βεβηκὼς τοῖσι γῆς βλαστήμασι

Γίγασι πλευροῖς πτήν' ἐναρμόσας βέλη,
τὸν καλλίνικον μετὰ θεῶν ἐκώμασε· 180
τετρασκελές θ' ὕβρισμα, Κενταύρων γένος,
Φολόην ἐπελθών, ὦ κάκιστε βασιλέων,
ἐροῦ τίν' ἄνδρ' ἄριστον ἐγκρίναιεν ἄν,
ἢ οὐ παῖδα τὸν ἐμόν, ὃν σὺ φῂς εἶναι δοκεῖν.
Δίρφυν δ' ἐρωτῶν ἥ σ' ἔθρεψ' Ἀβαντίδα, 185
οὐκ ἄν σ' ἐπαινέσειεν· οὐ γὰρ ἔσθ' ὅπου
ἐσθλόν τι δράσας μάρτυρ' ἂν λάβοις πάτραν.
τὸ πάνσοφον δ' εὕρημα, τοξήρη σάγην,
μέμφει· κλύων νῦν τἀπ' ἐμοῦ σοφὸς γενοῦ.
ἀνὴρ ὁπλίτης δοῦλός ἐστι τῶν ὅπλων 190
καὶ τοῖσι συνταχθεῖσιν οὖσι μὴ ἀγαθοῖς
αὐτὸς τέθνηκε δειλίᾳ τῇ τῶν πέλας,
θραύσας τε λόγχην οὐκ ἔχει τῷ σώματι
θάνατον ἀμῦναι, μίαν ἔχων ἀλκὴν μόνον·
ὅσοι δὲ τόξοις χεῖρ' ἔχουσιν εὔστοχον, 195
ἓν μὲν τὸ λῷστον, μυρίους οἰστοὺς ἀφεὶς
ἄλλοις τὸ σῶμα ῥύεται μὴ κατθανεῖν,
ἑκὰς δ' ἀφεστὼς πολεμίους ἀμύνεται
τυφλοῖς ὁρῶντας οὐτάσας τοξεύμασι,
τὸ σῶμά τ' οὐ δίδωσι τοῖς ἐναντίοις, 200
ἐν εὐφυλάκτῳ δ' ἐστί· τοῦτο δ' ἐν μάχῃ
σοφὸν μάλιστα, δρῶντα πολεμίους κακῶς
σώζειν τὸ σῶμα, μὴ 'κ τύχης ὡρμισμένους.
λόγοι μὲν οἵδε τοῖσι σοῖς ἐναντίαν
γνώμην ἔχουσι τῶν καθεστώτων πέρι. 205
παῖδας δὲ δὴ τί τούσδ' ἀποκτεῖναι θέλεις;
τί σ' οἵδ' ἔδρασαν; ἕν τί σ' ἡγοῦμαι σοφόν,
εἰ τῶν ἀρίστων τἄκγον' αὐτὸς ὢν κακὸς
δέδοικας. ἀλλὰ τοῦθ' ὅμως ἡμῖν βαρύ,

εἰ δειλίας σῆς κατθανούμεθ' οὕνεκα, 210
ὃ χρῆν σ' ὑφ' ἡμῶν τῶν ἀμεινόνων παθεῖν,
εἰ Ζεὺς δικαίας εἶχεν εἰς ἡμᾶς φρένας.
εἰ δ' οὖν ἔχειν γῆς σκῆπτρα τῆσδ' αὐτὸς θέλεις,
ἔασον ἡμᾶς φυγάδας ἐξελθεῖν χθονός·
βίᾳ δὲ δράσῃς μηδέν, ἢ πείσει βίαν, 215
ὅταν θεός σοι πνεῦμα μεταβαλὼν τύχῃ.
φεῦ·
ὦ γαῖα Κάδμου, καὶ γὰρ ἐς σ' ἀφίξομαι
λόγους ὀνειδιστῆρας ἐνδατούμενος,
τοιαῦτ' ἀμύνεθ' Ἡρακλεῖ τέκνοισί τε;
ὃς εἷς Μινύαισι πᾶσι διὰ μάχης μολὼν 220
Θήβαις ἔθηκεν ὄμμ' ἐλεύθερον βλέπειν.
οὐδ' Ἑλλάδ' ᾔνεσ', οὐδ' ἀνέξομαί ποτε
σιγῶν, κακίστην λαμβάνων εἰς παῖδ' ἐμόν,
ἣν χρῆν νεοσσοῖς τοῖσδε πῦρ λόγχας ὅπλα
φέρουσαν ἐλθεῖν, ποντίων καθαρμάτων 225
χέρσου τ' ἀμοιβάς, ὧν ἐμόχθησεν χάριν.
τὰ δ', ὦ τέκν', ὑμῖν οὔτε Θηβαίων πόλις
οὔθ' Ἑλλὰς ἀρκεῖ· πρὸς δ' ἔμ' ἀσθενῆ φίλον
δεδόρκατ', οὐδὲν ὄντα πλὴν γλώσσης ψόφον.
ῥώμη γὰρ ἐκλέλοιπεν ἣν πρὶν εἴχομεν· 230
γήρᾳ δὲ τρομερὰ γυῖα κἀμαυρὸν σθένος.
εἰ δ' ἦν νέος τε κἄτι σώματος κρατῶν,
λαβὼν ἂν ἔγχος τοῦδε τοὺς ξανθοὺς πλόκους
καθῃμάτωσ' ἄν, ὥστ' Ἀτλαντικῶν πέρα
φεύγειν ὅρων ἂν δειλίᾳ τοὐμὸν δόρυ. 235

ΧΟ. ἆρ' οὐκ ἀφορμὰς τοῖς λόγοισιν ἀγαθοὶ
θνητῶν ἔχουσι, κἂν βραδύς τις ᾖ λέγειν;

ΛΥΚ. σὺ μὲν λέγ' ἡμᾶς οἷς πεπύργωσαι λόγοις,
ἐγὼ δὲ δράσω σ' ἀντὶ τῶν λόγων κακῶς.

ἄγ', οἱ μὲν Ἑλικῶν', οἱ δὲ Παρνασοῦ πτυχὰς 240
τέμνειν ἄνωχθ' ἐλθόντες ὑλουργοὺς δρυὸς
κορμούς· ἐπειδὰν δ' ἐσκομισθῶσιν πόλει,
βωμὸν πέριξ νήσαντες ἀμφήρη ξύλα
ἐμπίπρατ' αὐτῶν καὶ πυροῦτε σώματα
πάντων, ἵν' εἰδῶσ' οὕνεκ' οὐχ ὁ κατθανὼν 245
κρατεῖ χθονὸς τῆσδ', ἀλλ' ἐγὼ τὰ νῦν τάδε.
ὑμεῖς δέ, πρέσβεις, ταῖς ἐμαῖς ἐναντίοι
γνώμαισιν ὄντες, οὐ μόνον στενάξετε
τοὺς Ἡρακλείους παῖδας, ἀλλὰ καὶ δόμου
τύχας, ὅταν πάσχῃ τι, μεμνήσεσθε δὲ 250
δοῦλοι γεγῶτες τῆς ἐμῆς τυραννίδος.

ΧΟ. ὦ γῆς λόχευμα, τοὺς Ἄρης σπείρει ποτὲ
λάβρον δράκοντος ἐξερημώσας γένυν,
οὐ σκῆπτρα, χειρὸς δεξιᾶς ἐρείσματα,
ἀρεῖτε καὶ τοῦδ' ἀνδρὸς ἀνόσιον κάρα 255
καθαιματώσεθ', ὅστις οὐ Καδμεῖος ὢν
ἄρχει κάκιστος τῶν ἐτῶν ἔπηλυς ὤν;
ἀλλ' οὐκ ἐμοῦ γε δεσπόσεις χαίρων ποτέ,
οὐδ' ἁπόνησα πόλλ' ἐγὼ καμὼν χερὶ
ἕξεις· ἀπέρρων δ' ἔνθεν ἦλθες ἐνθάδε, 260
ὕβριζ'· ἐμοῦ γὰρ ζῶντος οὐ κτενεῖς ποτε
τοὺς Ἡρακλείους παῖδας· οὐ τοσόνδε γῆς
ἔνερθ' ἐκεῖνος κρύπτεται λιπὼν τέκνα.
ἐπεὶ σὺ μὲν γῆν τήνδε διολέσας ἔχεις,
ὁ δ' ὠφελήσας ἀξίων οὐ τυγχάνει· 265
κἄπειτα πράσσω πόλλ' ἐγώ, φίλους ἐμοὺς
θανόντας εὖ δρῶν οὗ φίλων μάλιστα δεῖ;
ὦ δεξιὰ χείρ, ὡς ποθεῖς λαβεῖν δόρυ,
ἐν δ' ἀσθενείᾳ τὸν πόθον διώλεσας.
ἐπεί σ' ἔπαυσ' ἂν δοῦλον ἐννέποντά με 270

καὶ τάσδε Θήβας εὐκλεῶς ᾠκήσαμεν,
ἐν αἷς σὺ χαίρεις. οὐ γὰρ εὖ φρονεῖ πόλις
στάσει νοσοῦσα καὶ κακοῖς βουλεύμασιν·
οὐ γάρ ποτ' ἂν σὲ δεσπότην ἐκτήσατο.

ΜΕ. γέροντες, αἰνῶ· τῶν φίλων γὰρ οὕνεκα 275
ὀργὰς δικαίας τοὺς φίλους ἔχειν χρεών·
ἡμῶν δ' ἕκατι δεσπόταις θυμούμενοι
πάθητε μηδέν. τῆς δ' ἐμῆς, Ἀμφιτρύων,
γνώμης ἄκουσον, ἤν τί σοι δοκῶ λέγειν.
ἐγὼ φιλῶ μὲν τέκνα· πῶς γὰρ οὐ φιλῶ 280
ἅτικτον, ἁμόχθησα; καὶ τὸ κατθανεῖν
δεινὸν νομίζω· τῷ δ' ἀναγκαίῳ τρόπῳ
ὃς ἀντιτείνει, σκαιὸν ἡγοῦμαι βροτόν.
ἡμᾶς δ' ἐπειδὴ δεῖ θανεῖν, θνήσκειν χρεὼν
μὴ πυρὶ καταξανθέντας, ἐχθροῖσιν γέλων 285
διδόντας, οὑμοὶ τοῦ θανεῖν μεῖζον κακόν·
ὀφείλομεν γὰρ πολλὰ δώμασιν καλά.
σὲ μὲν δόκησις ἔλαβεν εὐκλεὴς δορός,
ὥστ' οὐκ ἀνεκτὸν δειλίας θανεῖν σ' ὕπο·
οὑμὸς δ' ἀμαρτύρητος εὐκλεὴς πόσις, 290
ὡς τούσδε παῖδας οὐκ ἂν ἐκσῶσαι θέλοι
δόξαν κακὴν λαβόντας· οἱ γὰρ εὐγενεῖς
κάμνουσι τοῖς αἰσχροῖσι τῶν τέκνων ὕπερ,
ἐμοί τε μίμημ' ἀνδρὸς οὐκ ἀπωστέον.
σκέψαι δὲ τὴν σὴν ἐλπίδ', ᾗ λογίζομαι. 295
ἥξειν νομίζεις παῖδα σὸν γαίας ὕπο·
καὶ τίς θανόντων ἦλθεν ἐξ Ἅιδου πάλιν;
ἀλλ' ὡς λόγοισι τόνδε μαλθάξαιμεν ἄν;
ἥκιστα· φεύγειν σκαιὸν ἄνδρ' ἐχθρὸν χρεών,
σοφοῖσι δ' εἴκειν καὶ τεθραμμένοις καλῶς· 300
ῥᾷον γὰρ αἰδοῦς ὑποβαλὼν φίλ' ἂν τύχοις.

ἤδη δ' ἐσῆλθέ μ' εἰ παραιτησαίμεθα
φυγὰς τέκνων τῶνδ'· ἀλλὰ καὶ τόδ' ἄθλιον,
πενίᾳ σὺν οἰκτρᾷ περιβαλεῖν σωτηρίαν,
ὡς τὰ ξένων πρόσωπα φεύγουσιν φίλοις 305
ἓν ἦμαρ ἡδὺ βλέμμ' ἔχειν φασὶν μόνον.
τόλμα μεθ' ἡμῶν θάνατον, ὃς μένει σ' ὅμως.
προκαλούμεθ' εὐγένειαν, ὦ γέρον, σέθεν·
τὰς τῶν θεῶν γὰρ ὅστις ἐκμοχθεῖ τύχας
πρόθυμός ἐστιν, ἡ προθυμία δ' ἄφρων· 310
ὃ χρὴ γὰρ οὐδεὶς μὴ χρεὼν θήσει ποτέ.

ΧΟ. εἰ μὲν σθενόντων τῶν ἐμῶν βραχιόνων
ἦν τίς σ' ὑβρίζων, ῥᾳδίως ἐπαύσατ' ἄν·
νῦν δ' οὐδέν ἐσμεν. σὸν δὲ τοὐντεῦθεν σκοπεῖν
ὅπως διώσει τὰς τύχας, Ἀμφιτρύων. 315

ΑΜ. οὔτοι τὸ δειλὸν οὐδὲ τοῦ βίου πόθος
θανεῖν ἐρύκει μ', ἀλλὰ παιδὶ βούλομαι
σῶσαι τέκν'· ἄλλως δ' ἀδυνάτων ἔοικ' ἐρᾶν.
ἰδοὺ πάρεστιν ἥδε φασγάνῳ δέρη
κεντεῖν, φονεύειν, ἱέναι πέτρας ἄπο. 320
μίαν δὲ νῷν δὸς χάριν, ἄναξ, ἱκνούμεθα·
κτεῖνόν με καὶ τήνδ' ἀθλίαν παίδων πάρος,
ὡς μὴ τέκν' εἰσίδωμεν, ἀνόσιον θέαν,
ψυχορραγοῦντα καὶ καλοῦντα μητέρα
πατρός τε πατέρα. τἄλλα δ' εἰ πρόθυμος εἶ 325
πρᾶσσ'· οὐ γὰρ ἀλκὴν ἔχομεν ὥστε μὴ θανεῖν.

ΜΕ. κἀγώ σ' ἱκνοῦμαι χάριτι προσθεῖναι χάριν,
ἡμῖν ἵν' ἀμφοῖν εἷς ὑπουργήσῃς διπλᾶ·
κόσμον πάρες μοι παισὶ προσθεῖναι νεκρῶν,
δόμους ἀνοίξας· νῦν γὰρ ἐκκεκλῄμεθα· 330
ὡς ἀλλὰ ταῦτά γ' ἀπολάχωσ' οἴκων πατρός.

ΛΥΚ. ἔσται τάδ'· οἴγειν κλῇθρα προσπόλοις λέγω.

κοσμεῖσθ' ἔσω μολόντες· οὐ φθονῶ πέπλων.
ὅταν δὲ κόσμον περιβάλησθε σώμασιν,
ἥξω πρὸς ὑμᾶς νερτέρᾳ δώσων χθονί. 335

ΜΕ. ὦ τέκν', ὁμαρτεῖτ' ἀθλίῳ μητρὸς ποδὶ
πατρῷον εἰς μέλαθρον, οὗ τῆς οὐσίας
ἄλλοι κρατοῦσι, τὸ δ' ὄνομ' ἔσθ' ἡμῶν ἔτι.

ΑΜ. ὦ Ζεῦ, μάτην ἄρ' ὁμόγαμόν σ' ἐκτησάμην,
μάτην δὲ παιδὸς κοινεῶν' ἐκλῄζομεν· 340
σὺ δ' ἦσθ' ἄρ' ἥσσων ἢ 'δόκεις εἶναι φίλος.
ἀρετῇ σε νικῶ θνητὸς ὢν θεὸν μέγαν·
παῖδας γὰρ οὐ προὔδωκα τοὺς Ἡρακλέους.
σὺ δ' ἐς μὲν εὐνὰς κρύφιος ἠπίστω μολεῖν,
τἀλλότρια λέκτρα δόντος οὐδενὸς λαβών, 345
σῴζειν δὲ τοὺς σοὺς οὐκ ἐπίστασαι φίλους.
ἀμαθής τις εἶ θεός, ἢ δίκαιος οὐκ ἔφυς.

ΧΟ. αἴλινον μὲν ἐπ' εὐτυχεῖ στρ.
μολπᾷ Φοῖβος ἰαχεῖ,
τὰν καλλίφθογγον κιθάραν 350
ἐλαύνων πλήκτρῳ χρυσέῳ·
ἐγὼ δὲ τὸν γᾶς ἐνέρων τ' ἐς ὄρφναν
μολόντα, παῖδ' εἴτε Διός νιν εἴπω
εἴτ' Ἀμφιτρύωνος ἶνιν,
ὑμνῆσαι, στεφάνωμα μό- 355
χθων, δι' εὐλογίας θέλω.
γενναίων δ' ἀρεταὶ πόνων
τοῖς θανοῦσιν ἄγαλμα.
πρῶτον μὲν Διὸς ἄλσος
ἠρήμωσε λέοντος, 360
πυρσοῦ δ' ἀμφεκαλύφθη
ξανθὸν κρᾶτ' ἐπινωτίσας
δεινῷ χάσματι θηρός·

τάν τ' ὀρεινόμον ἀγρίων — ἀντ.
Κενταύρων ποτὲ γένναν 365
ἔτρωσεν τόξοις φονίοις,
ἐναίρων πτανοῖς βέλεσιν.
ξύνοιδε Πηνειὸς ὁ καλλιδίνας
μακραί τ' ἄρουραι πεδίων ἄκαρποι
καὶ Πηλιάδες θεράπναι 370
σύγχορτοί θ' Ὁμόλας ἔναυ-
λοι, πεύκαισιν ὅθεν χέρας
πληροῦντες χθόνα Θεσσαλῶν
ἱππείαις ἐδάμαζον·
τάν τε χρυσοκάρανον 375
δόρκαν ποικιλόνωτον
συλήτειραν ἀγρωστᾶν
κτείνας, θηροφόνον θεὰν
Οἰνωᾶτιν ἀγάλλει·
τεθρίππων τ' ἐπέβα — στρ. 380
καὶ ψαλίοις ἐδάμασσε πώλους
Διομήδεος, αἳ φονίαισι φάτναις
ἀχάλιν' ἐθόαζον
κάθαιμα σῖτα γένυσι, χαρμοναῖσιν
ἀνδροβρῶσι δυστράπεζοι· 385
περῶν δ' ἀργυρορρύταν Ἕβρον
ἐξέπρασσε μόχθον,
Μυκηναίῳ πονῶν τυράννῳ,
τάν τε Πηλιάδ' ἀκτὰν
Ἀναύρου παρὰ πηγὰς 390
Κύκνον ξεινοδαΐκταν
τόξοις ὤλεσεν, Ἀμφαναί-
ας οἰκήτορ' ἄμικτον·
ὑμνῳδούς τε κόρας — ἀντ.

ἤλυθεν ἑσπερίαν ἐς αὐλάν, 395
χρύσεον πετάλων ἄπο μηλοφόρων
χερὶ καρπὸν ἀμέρξων,
δράκοντα πυρσόνωτον, ὅστ' ἄπλατον
ἀμφελικτὸς ἕλικ' ἐφρούρει,
κτανών· ποντίας θ' ἁλὸς μυχοὺς 400
εἰσέβαινε, θνατοῖς
γαλανείας τιθεὶς ἐρετμοῖς·
οὐρανοῦ θ' ὑπὸ μέσσαν
ἐλαύνει χέρας ἕδραν,
Ἄτλαντος δόμον ἐλθών· 405
ἀστρωποὺς τε κατέσχεν οἴ-
κους εὐανορίᾳ θεῶν·
τὸν ἱππευτάν τ' Ἀμαζόνων στρατὸν στρ.
Μαιῶτιν ἀμφὶ πολυπόταμον
ἔβα δι' Εὔξεινον οἶδμα λίμνας, 410
τίν' οὐκ ἀφ' Ἑλλανίας
ἄγορον ἁλίσας φίλων,
κόρας Ἀρείας πόθων
χρυσεόστολον φάρος,
ζωστῆρος ὀλεθρίους ἄγρας. 415
τὰ κλεινὰ δ' Ἑλλὰς ἔλαβε βαρβάρου κόρας
λάφυρα, καὶ σῴζετ' ἐν Μυκήναις.
τάν τε μυριόκρανον
πολύφονον κύνα Λέρνας 420
ὕδραν ἐξεπύρωσεν
βέλεσί τ' ἀμφέβαλλε,
τὸν τρισώματον οἷσιν ἔ-
κτα βοτῆρ' Ἐρυθείας.
δρόμων τ' ἄλλων ἀγάλματ' εὐτυχῆ ἀντ. 425
διῆλθε, τόν τε πολυδάκρυον

ἔπλευσ' ἐς Ἅιδαν, πόνων τελευτάν,
ἵν' ἐκπεραίνει τάλας
βίοτον οὐδ' ἔβα πάλιν.
στέγαι δ' ἔρημοι φίλων, 430
τὰν δ' ἀνόστιμον τέκνων
Χάρωνος ἐπιμένει πλάτα
βίου κέλευθον ἄθεον ἄδικον· ἐς δὲ σὰς
χέρας βλέπει δώματ' οὐ παρόντος. 435
εἰ δ' ἐγὼ σθένος ἥβων
δόρυ τ' ἔπαλλον ἐν αἰχμᾷ
Καδμείων τε σύνηβοι,
τέκεσιν ἂν παρέσταν
ἀλκᾷ· νῦν δ' ἀπολείπομαι 440
τᾶς εὐδαίμονος ἥβας.
ἀλλ' ἐσορῶ γὰρ τούσδε φθιμένων
ἔνδυτ' ἔχοντας, τοὺς τοῦ μεγάλου
δήποτε παῖδας τὸ πρὶν Ἡρακλέους,
ἄλοχόν τε φίλην ὑποσειραίους 445
ποσὶν ἕλκουσαν τέκνα, καὶ γεραιὸν
πατέρ' Ἡρακλέους. δύστηνος ἐγώ,
δακρύων ὡς οὐ δύναμαι κατέχειν
γραίας ὄσσων ἔτι πηγάς. 450

ΜΕ. εἶεν· τίς ἱερεύς, τίς σφαγεὺς τῶν δυσπότμων
[ἢ τῆς ταλαίνης τῆς ἐμῆς ψυχῆς φονεύς;]
ἕτοιμ' ἄγειν τὰ θύματ' εἰς Ἅιδου τάδε.
ὦ τέκν', ἀγόμεθα ζεῦγος οὐ καλὸν νεκρῶν
ὁμοῦ γέροντες καὶ νέοι καὶ μητέρες. 455
ὦ μοῖρα δυστάλαιν' ἐμοῦ τε καὶ τέκνων
τῶνδ', οὓς πανύστατ' ὄμμασιν προσδέρκομαι.
ἔτεκον μὲν ὑμᾶς, πολεμίοις δ' ἐθρεψάμην
ὕβρισμα κἀπίχαρμα καὶ διαφθοράν.

φεῦ.
ἦ πολύ με δόξης ἐξέπαισαν ἐλπίδες, 460
ἣν πατρὸς ὑμῶν ἐκ λόγων ποτ᾽ ἤλπισα.
σοὶ μὲν γὰρ Ἄργος ἔνεμ᾽ ὁ κατθανὼν πατήρ,
Εὐρυσθέως δ᾽ ἔμελλες οἰκήσειν δόμους
τῆς καλλικάρπου κράτος ἔχων Πελασγίας,
στολήν τε θηρὸς ἀμφέβαλλε σῷ κάρᾳ 465
λέοντος, ᾗπερ αὐτὸς ἐξωπλίζετο·
σὺ δ᾽ ἦσθα Θηβῶν τῶν φιλαρμάτων ἄναξ,
ἔγκληρα πεδία τἀμὰ γῆς κεκτημένος,
ὡς ἐξέπειθες τὸν κατασπείραντά σε·
ἐς δεξιὰν δὲ σὴν ἀλεξητήριον 470
ξύλον καθίει δαίδαλον, ψευδῆ δόσιν.
σοὶ δ᾽ ἣν ἔπερσε τοῖς ἑκηβόλοις ποτὲ
τόξοισι δώσειν Οἰχαλίαν ὑπέσχετο.
τρεῖς δ᾽ ὄντας ὑμᾶς τριπτύχοις τυραννίσι
πατὴρ ἐπύργου μέγα φρονῶν ἐπ᾽ ἀνδρίᾳ· 475
ἐγὼ δὲ νύμφας ἠκροθινιαζόμην,
κήδη συνάπτουσ᾽, ἔκ τ᾽ Ἀθηναίων χθονὸς
Σπάρτης τε Θηβῶν θ᾽, ὡς ἀνημμένοι κάλῳς
πρυμνησίοισι βίον ἔχοιτ᾽ εὐδαίμονα.
καὶ ταῦτα φροῦδα· μεταβαλοῦσα δ᾽ ἡ τύχη 480
νύμφας μὲν ὑμῖν Κῆρας ἀντέδωκ᾽ ἔχειν,
ἐμοὶ δὲ δάκρυα λουτρά· δύστηνος φρενῶν.
πατὴρ δὲ πατρὸς ἑστιᾷ γάμους ὅδε,
Ἅιδην νομίζων πενθερόν, κῆδος πικρόν.
ὤμοι, τίν᾽ ὑμῶν πρῶτον ἢ τίν᾽ ὕστατον 485
πρὸς στέρνα θῶμαι; τῷ προσαρμόσω στομα;
τίνος λάβωμαι; πῶς ἂν ὡς ξουθόπτερος
μέλισσα συνενέγκαιμ᾽ ἂν ἐκ πάντων γόους,
εἰς ἓν δ᾽ ἐνεγκοῦσ᾽ ἀθρόον ἀποδοίην δάκρυ.

ὦ φίλτατ', εἴ τις φθόγγος εἰσακούεται 490
θνητῶν παρ' Ἅιδῃ, σοὶ τάδ', Ἡράκλεις, λέγω·
θνήσκει πατὴρ σὸς καὶ τέκν', ὄλλυμαι δ' ἐγώ,
ἣ πρὶν μακαρία διὰ σ' ἐκληζόμην βροτοῖς.
ἄρηξον, ἐλθέ· καὶ σκιὰ φάνηθί μοι·
ἅλις γὰρ ἐλθὼν ἱκανὸς ἂν γένοιο σύ· 495
κακοὶ γάρ ἐς σέ γ' οἳ τέκνα κτείνουσι σά.

ΑΜ. σὺ μὲν τὰ νέρθεν εὐτρεπῆ ποιοῦ, γύναι·
ἐγὼ δὲ σ', ὦ Ζεῦ, χεῖρ' ἐς οὐρανὸν δικὼν
αὐδῶ, τέκνοισιν εἴ τι τοισίδ' ὠφελεῖν
μέλλεις, ἀμύνειν, ὡς τάχ' οὐδὲν ἀρκέσεις. 500
καίτοι κέκλησαι πολλάκις· μάτην πονῶ·
θανεῖν γάρ, ὡς ἔοικ', ἀναγκαίως ἔχει.
ἀλλ' ὦ γέροντες, σμικρὰ μὲν τὰ τοῦ βίου·
τοῦτον δ' ὅπως ἥδιστα διαπεράσετε,
ἐξ ἡμέρας ἐς νύκτα μὴ λυπούμενοι. 505
ὡς ἐλπίδας μὲν ὁ χρόνος οὐκ ἐπίσταται
σώζειν, τὸ δ' αὑτοῦ σπουδάσας διέπτατο.
ὁρᾶτέ μ' ὅσπερ ἦν περίβλεπτος βροτοῖς
ὀνομαστὰ πράσσων, καί μ' ἀφείλεθ' ἡ τύχη
ὥσπερ πτερὸν πρὸς αἰθέρ' ἡμέρᾳ μιᾷ. 510
ὁ δ' ὄλβος ὁ μέγας ἥ τε δόξ' οὐκ οἶδ' ὅτῳ
βέβαιός ἐστι. χαίρετ'· ἄνδρα γὰρ φίλον
πανύστατον νῦν, ἥλικες, δεδόρκατε.

ΜΕ. ἔα·
ὦ πρέσβυ, λεύσσω τἀμὰ φίλτατ'; ἢ τί φῶ;

ΑΜ. οὐκ οἶδα, θύγατερ· ἀφασία δὲ κἄμ' ἔχει. 515

ΜΕ. ὅδ' ἐστὶν ὃν γῆς νέρθεν εἰσηκούομεν;

ΑΜ. εἰ μή γ' ὄνειρον ἐν φάει τι λεύσσομεν.

ΜΕ. τί φημί; ποῖ' ὄνειρα κηραίνουσ' ὁρῶ;
οὐκ ἔσθ' ὅδ' ἄλλος ἀντὶ σοῦ παιδός, γέρον.

δεῦρ', ὦ τέκν', ἐκκρήμνασθε πατρῴων πέπλων, 520
ἴτ' ἐγκονεῖτε, μὴ μεθῆτ', ἐπεὶ Διὸς
σωτῆρος ὑμῖν οὐδέν ἐσθ' ὅδ' ὕστερος.

ΗΡ. ὦ χαῖρε, μέλαθρον πρόπυλά θ' ἑστίας ἐμῆς,
ὡς ἄσμενός σ' εἰσεῖδον εἰς φάος μολών.
ἔα· τί χρῆμα; τέκν' ὁρῶ πρὸ δωμάτων 525
στολμοῖσι νεκρῶν κρᾶτας ἐξεστεμμένα,
ὄχλῳ τ' ἐν ἀνδρῶν τὴν ἐμὴν ξυνάορον
πατέρα τε δακρύοντα συμφορὰς τίνας;
φέρ' ἐκπύθωμαι τῶνδε πλησίον σταθείς·
γύναι, τί καινὸν ἦλθε δώμασιν χρέος; 530

ΜΕ. ὦ φίλτατ' ἀνδρῶν, ὦ φάος μολὼν πατρί,
ἥκεις, ἐσώθης εἰς ἀκμὴν ἐλθὼν φίλοις;

ΗΡ. τί φής; τίν' ἐς ταραγμὸν ἥκομεν, πάτερ;

ΜΕ. διολλύμεσθα· σὺ δέ, γέρον, σύγγνωθί μοι,
εἰ πρόσθεν ἥρπασ' ἃ σὲ λέγειν πρὸς τόνδ' ἐχρῆν·
τὸ θῆλυ γάρ πως μᾶλλον οἰκτρὸν ἀρσένων, 536
καὶ τἄμ' ἔθνησκε τέκν', ἀπωλλύμην δ' ἐγώ.

ΗΡ. Ἄπολλον, οἵοις φροιμίοις ἄρχει λόγου.

ΜΕ. τεθνᾶσ' ἀδελφοὶ καὶ πατὴρ οὑμὸς γέρων.

ΗΡ. πῶς φής; τί δράσας ἢ δορὸς ποίου τυχών; 540

ΜΕ. Λύκος σφ' ὁ καινὸς γῆς ἄναξ διώλεσεν.

ΗΡ. ὅπλοις ἀπαντῶν ἢ νοσησάσης χθονός;

ΜΕ. στάσει· τὸ Κάδμου δ' ἑπτάπυλον ἔχει κράτος.

ΗΡ. τί δῆτα πρὸς σὲ καὶ γέροντ' ἦλθεν φόβος;

ΜΕ. κτείνειν ἔμελλε πατέρα κἀμὲ καὶ τέκνα. 545

ΗΡ. τί φής; τί ταρβῶν ὀρφάνευμ' ἐμῶν τέκνων;

ΜΕ. μή ποτε Κρέοντος θάνατον ἐκτισαίατο.

ΗΡ. κόσμος δὲ παίδων τίς ὅδε νερτέροις πρέπων;

ΜΕ. θανάτου τάδ' ἤδη περιβόλαι' ἀνήμμεθα.

ΗΡ. καὶ πρὸς βίαν ἐθνῄσκετ'; ὦ τλήμων ἐγώ. 550

ΜΕ. φίλων ἔρημοι, σὲ δὲ θανόντ' ἠκούομεν.
ΗΡ. πόθεν δ' ἐς ὑμᾶς ἥδ' ἐσῆλθ' ἀθυμία;
ΜΕ. Εὐρυσθέως κήρυκες ἤγγελλον τάδε.
ΗΡ. τί δ' ἐξελείπετ' οἶκον ἑστίαν τ' ἐμήν;
ΜΕ. βίᾳ, πατὴρ μὲν ἐκπεσὼν στρωτοῦ λέχους. 555
ΗΡ. κοὐκ ἔσχεν αἰδῶ τὸν γέροντ' ἀτιμάσαι;
ΜΕ. αἰδῶ γ'; ἀποικεῖ τῆσδε τῆς θεοῦ πρόσω.
ΗΡ. οὕτω δ' ἀπόντες ἐσπανίζομεν φίλων;
ΜΕ. φίλοι γάρ εἰσιν ἀνδρὶ δυστυχεῖ τίνες;
ΗΡ. μάχας δὲ Μινυῶν ἃς ἔτλην ἀπέπτυσαν; 560
ΜΕ. ἄφιλον, ἵν' αὖθίς σοι λέγω, τὸ δυστυχές.
ΗΡ. οὐ ῥίψεθ' Ἅιδου τάσδε περιβολὰς κόμης
καὶ φῶς ἀναβλέψεσθε τοῦ κάτω σκότους
φίλας ἀμοιβὰς ὄμμασιν δεδορκότες;
ἐγὼ δέ, νῦν γὰρ τῆς ἐμῆς ἔργον χερός, 565
πρῶτον μὲν εἶμι καὶ κατασκάψω δόμους
καινῶν τυράννων, κρᾶτα δ' ἀνόσιον τεμὼν
ῥίψω κυνῶν ἕλκημα· Καδμείων δ' ὅσους
κακοὺς ἐφεῦρον εὖ παθόντας ἐξ ἐμοῦ,
τῷ καλλινίκῳ τῷδ' ὅπλῳ χειρώσομαι· 570
τοὺς δὲ πτερωτοῖς διαφορῶν τοξεύμασι
νεκρῶν ἅπαντ' Ἰσμηνὸν ἐμπλήσω φόνου,
Δίρκης τε νᾶμα λευκὸν αἱμαχθήσεται.
τῷ γάρ μ' ἀμύνειν μᾶλλον ἢ δάμαρτι χρὴ
καὶ παισὶ καὶ γέροντι; χαιρόντων πόνοι· 575
μάτην γὰρ αὐτοὺς τῶνδε μᾶλλον ἤνυσα.
καὶ δεῖ μ' ὑπὲρ τῶνδ', εἴπερ οἵδ' ὑπὲρ πατρός,
θνήσκειν ἀμύνοντ'· ἢ τί φήσομεν καλὸν
ὕδρᾳ μὲν ἐλθεῖν ἐς μάχην λέοντί τε
Εὐρυσθέως πομπαῖσι, τῶν δ' ἐμῶν τέκνων 580
οὐκ ἐκπονήσω θάνατον; οὐκ ἄρ' Ἡρακλῆς

ὁ καλλίνικος ὡς πάροιθε λέξομαι.
ΧΟ. δίκαια τοὺς τεκόντας ὠφελεῖν τέκνα
πατέρα τε πρέσβυν τήν τε κοινωνὸν γάμων.
ΑΜ. πρὸς σοῦ μέν, ὦ παῖ, τοῖς φίλοις εἶναι φίλον, 585
τά τ᾽ ἐχθρὰ μισεῖν· ἀλλὰ μὴ 'πείγου λίαν.
ΗΡ. τί δ᾽ ἐστὶ τῶνδε θᾶσσον ἢ χρεών, πάτερ;
ΑΜ. πολλοὺς πένητας, ὀλβίους δὲ τῷ λόγῳ
δοκοῦντας εἶναι, συμμάχους ἄναξ ἔχει,
οἳ στάσιν ἔθηκαν καὶ διώλεσαν πόλιν 590
ἐφ᾽ ἁρπαγαῖσι τῶν πέλας, τὰ δ᾽ ἐν δόμοις
δαπάναισι φροῦδα, διαφυγόνθ᾽ ὑπ᾽ ἀργίας.
ὤφθης ἐσελθὼν πόλιν· ἐπεὶ δ᾽ ὤφθης, ὅρα
ἐχθροὺς ἀθροίσας μὴ παρὰ γνώμην πέσῃς.
ΗΡ. μέλει μὲν οὐδὲν εἴ με πᾶσ᾽ εἶδεν πόλις· 595
ὄρνιν δ᾽ ἰδών τιν᾽ οὐκ ἐν αἰσίοις ἕδραις
ἔγνων πόνον τιν᾽ εἰς δόμους πεπτωκότα·
ὥστ᾽ ἐκ προνοίας κρύφιος εἰσῆλθον χθόνα.
ΑΜ. καλῶς προσελθὼν νῦν πρόσειπέ θ᾽ ἑστίαν
καὶ δὸς πατρῴοις δώμασιν σὸν ὄμμ᾽ ἰδεῖν. 600
ἥξει γὰρ αὐτὸς σὴν δάμαρτα καὶ τέκνα
ἕλξων φονεύσων κἄμ᾽ ἐπισφάξων ἄναξ·
μένοντι δ᾽ αὐτοῦ πάντα σοι γενήσεται
τῇ τ᾽ ἀσφαλείᾳ κερδανεῖς· πόλιν δὲ σὴν
μὴ πρὶν ταράξῃς πρὶν τόδ᾽ εὖ θέσθαι, τέκνον. 605
ΗΡ. δράσω τάδ᾽· εὖ γὰρ εἶπας· εἶμ᾽ εἴσω δόμων.
χρόνῳ δ᾽ ἀνελθὼν ἐξ ἀνηλίων μυχῶν
Ἅιδου Κόρης τ᾽ ἔνερθεν οὐκ ἀτιμάσω
θεοὺς προσειπεῖν πρῶτα τοὺς κατὰ στέγας.
ΑΜ. ἦλθες γὰρ ὄντως δώματ᾽ εἰς Ἅιδου, τέκνον; 610
ΗΡ. καὶ θῆρά γ᾽ ἐς φῶς τὸν τρίκρανον ἤγαγον.
ΑΜ. μάχῃ κρατήσας ἢ θεᾶς δωρήμασιν;

ΗΡ. *μάχῃ· τὰ μυστῶν δ' ὄργι' ηὐτύχησ' ἰδών.*
ΑΜ. *ἦ καὶ κατ' οἴκους ἐστὶν Εὐρυσθέως ὁ θήρ;*
ΗΡ. *Χθονίας νιν ἄλσος Ἑρμιών τ' ἔχει πόλις.* 615
ΑΜ. *οὐδ' οἶδεν Εὐρυσθεύς σε γῆς ἥκοντ' ἄνω;*
ΗΡ. *οὐκ οἶδ', ἵν' ἐλθὼν τἀνθάδ' εἰδείην πάρος.*
ΑΜ. *χρόνον δὲ πῶς τοσοῦτον ἦσθ' ὑπὸ χθονί;*
ΗΡ. *Θησέα κομίζων ἐχρόνισ' ἐξ Ἅιδου, πάτερ.*
ΑΜ. *καὶ ποῦ 'στιν; ἦ γῆς πατρίδος οἴχεται πέδον;*
ΗΡ. *βέβηκ' Ἀθήνας νέρθεν ἄσμενος φυγών.* 621
ἀλλ' εἶ', ὁμαρτεῖτ', ὦ τέκν', ἐς δόμους πατρί·
καλλίονές τἄρ' εἴσοδοι τῶν ἐξόδων
πάρεισιν ὑμῖν. ἀλλὰ θάρσος ἴσχετε
καὶ νάματ' ὄσσων μηκέτ' ἐξανίετε, 625
σύ τ', ὦ γύναι μοι, σύλλογον ψυχῆς λαβὲ
τρόμου τε παῦσαι, καὶ μέθεσθ' ἐμῶν πέπλων·
οὐ γὰρ πτερωτὸς οὐδὲ φευξείω φίλους.
ἆ,
οἵδ' οὐκ ἀφιᾶσ', ἀλλ' ἀνάπτονται πέπλων
τοσῷδε μᾶλλον· ὧδ' ἔβητ' ἐπὶ ξυροῦ; 630
ἄξω λαβών γε τούσδ' ἐφολκίδας χεροῖν,
ναῦς δ' ὣς ἐφέλξω· καὶ γὰρ οὐκ ἀναίνομαι
θεράπευμα τέκνων. πάντα τἀνθρώπων ἴσα·
φιλοῦσι παῖδας οἵ τ' ἀμείνονες βροτῶν
οἵ τ' οὐδὲν ὄντες· χρήμασιν δὲ διάφοροι· 635
ἔχουσιν, οἱ δ' οὔ· πᾶν δὲ φιλότεκνον γένος.
ΧΟ. *ἁ νεότας μοι φίλον· ἄχθος δὲ τὸ γῆρας ἀεὶ* *στρ.*
βαρύτερον Αἴτνας σκοπέλων
ἐπὶ κρατὶ κεῖται, 640
βλεφάρῳ σκοτεινὸν
φάρος ἐπικαλύψαν.
μή μοι μήτ' Ἀσιάτιδος

τυραννίδος ὄλβος εἴη,
μὴ χρυσοῦ δώματα πλήρη 645
τᾶς ἥβας ἀντιλαβεῖν,
ἃ καλλίστα μὲν ἐν ὄλβῳ,
καλλίστα δ' ἐν πενίᾳ.
τὸ δὲ λυγρὸν φόνιόν τε γῆ-
ρας μισῶ· κατὰ κυμάτων δ' 650
ἔρροι μηδέ ποτ' ὤφελεν
θνατῶν δώματα καὶ πόλεις
ἐλθεῖν, ἀλλὰ κατ' αἰθέρ' ἀ-
εὶ πτεροῖσι φορείσθω. 654
εἰ δὲ θεοῖς ἦν ξύνεσις καὶ σοφία κατ' ἄνδρας, ἀντ.
δίδυμον ἂν ἥβαν ἔφερον
φανερὸν χαρακτῆρ'
ἀρετᾶς ὅσοισιν
μέτα, κατθανόντες τ' 660
εἰς αὐγὰς πάλιν ἁλίου
δισσοὺς ἂν ἔβαν διαύλους,
ἁ δυσγένεια δ' ἁπλᾶν ἂν
εἶχε ζωᾶς βιοτάν,
καὶ τῷδ' ἦν τούς τε κακοὺς ἂν 665
γνῶναι καὶ τοὺς ἀγαθούς,
ἴσον ἅτ' ἐν νεφέλαισιν ἄ-
στρων ναύταις ἀριθμὸς πέλει.
νῦν δ' οὐδεὶς ὅρος ἐκ θεῶν
χρηστοῖς οὐδὲ κακοῖς σαφής, 670
ἀλλ' εἱλισσόμενός τις αἰ-
ὼν πλοῦτον μόνον αὔξει.
οὐ παύσομαι τὰς Χάριτας στρ.
Μούσαις συγκαταμιγνύς,
ἁδίσταν συζυγίαν. 675

μὴ ζῴην μετ' ἀμουσίας,
ἀεὶ δ' ἐν στεφάνοισιν εἴην.
ἔτι τοι γέρων ἀοιδὸς
κελαδεῖ Μναμοσύναν·
ἔτι τὰν Ἡρακλέους 680
καλλίνικον ἀείδω
παρά τε Βρόμιον οἰνοδόταν
παρά τε χέλυος ἑπτατόνου
μολπὰν καὶ Λίβυν αὐλόν·
οὔπω καταπαύσομεν 685
Μούσας, αἵ μ' ἐχόρευσαν.
παιᾶνα μὲν Δηλιάδες *ἀντ.*
ὑμνοῦσ' ἀμφὶ πύλας τὸν
Λατοῦς εὔπαιδα γόνον
εἱλίσσουσαι καλλίχορον· 690
παιᾶνας δ' ἐπὶ σοῖς μελάθροις
κύκνος ὣς γέρων ἀοιδὸς
πολιᾶν ἐκ γενύων
κελαδήσω· τὸ γὰρ εὖ
τοῖς ὕμνοισιν ὑπάρχει· 695
Διὸς ὁ παῖς· τᾶς δ' εὐγενίας
κλέος ὑπερβάλλων ἀρεταῖς
μοχθησας τὸν ἄκυμον
θῆκεν βίοτον βροτοῖς
περσας δείματα θηρῶν. 700

ΛΥΚ. *ἐς καιρὸν οἴκων, Ἀμφιτρύων, ἔξω περᾷς·*
χρόνος γὰρ ἤδη δαρὸς ἐξ ὅτου πέπλοις
κοσμεῖσθε σῶμα καὶ νεκρῶν ἀγάλμασιν.
ἀλλ' εἶα, παῖδας καὶ δάμαρθ' Ἡρακλέους
ἔξω κέλευε τῶνδε φαίνεσθαι δόμων, 705
ἐφ' οἷς ὑπέστητ' αὐτεπάγγελτοι θανεῖν.

ΑΜ. *ἄναξ, διώκεις μ' ἀθλίως πεπραγότα*
ὕβριν θ' ὑβρίζεις ἐπὶ θανοῦσι τοῖς ἐμοῖς·
ἃ χρῆν σε μετρίως, κεἰ κρατεῖς, σπουδὴν ἔχειν.
ἐπεὶ δ' ἀνάγκην προστίθης ἡμῖν θανεῖν, 710
στέργειν ἀνάγκη· δραστέον δ' ἃ σοὶ δοκεῖ.
ΛΥΚ. *ποῦ δῆτα Μεγάρα; ποῦ τέκν' Ἀλκμήνης γόνου;*
ΑΜ. *δοκῶ μὲν αὐτήν, ὡς θύραθεν εἰκάσαι,*
ΛΥΚ. *τί χρῆμα δόξης τῆσδ' ἔχεις τεκμήριον;*
ΑΜ. *ἱκέτιν πρὸς ἁγνοῖς ἑστίας θάσσειν βάθροις,* 715
ΛΥΚ. *ἀνόνητά γ' ἱκετεύουσαν ἐκσῶσαι βίον.*
ΑΜ. *καὶ τὸν θανόντα γ' ἀνακαλεῖν μάτην πόσιν.*
ΛΥΚ. *ὁ δ' οὐ πάρεστιν οὐδὲ μὴ μόλῃ ποτέ.*
ΑΜ. *οὔκ, εἴγε μή τις θεῶν ἀναστήσειέ νιν.*
ΛΥΚ. *χώρει πρὸς αὐτὴν καὶ κόμιζ' ἐκ δωμάτων.* 720
ΑΜ. *μέτοχος ἂν εἴην τοῦ φόνου δράσας τόδε.*
ΛΥΚ. *ἡμεῖς, ἐπειδὴ σοὶ τόδ' ἔστ' ἐνθύμιον,*
οἱ δειμάτων ἔξωθεν ἐκπορεύσομεν
σὺν μητρὶ παῖδας. δεῦρ' ἕπεσθε, πρόσπολοι,
ὡς ἂν σχολὴν λύσωμεν ἄσμενοι πόνων. 725
ΑΜ. *σὺ δ' οὖν ἴθ', ἔρχει δ' οἷ χρεών· τὰ δ' ἄλλ' ἴσως*
ἄλλῳ μελήσει· προσδόκα δὲ δρῶν κακῶς
κακόν τι πράξειν. ὦ γέροντες, ἐς καλὸν
στείχει, βρόχοις δ' ἐν ἀρκύων ἐνήσεται
ξιφηφόροισι, τοὺς πέλας δοκῶν κτενεῖν 730
ὁ παγκάκιστος. εἶμι δ' ὡς ἴδω νεκρὸν
πίπτοντ'· ἔχει γὰρ ἡδονὰς θνήσκων ἀνὴρ
ἐχθρὸς τίνων τε τῶν δεδραμένων δίκην.
ΧΟ. *μεταβολὰ κακῶν· μέγας ὁ πρόσθ' ἄναξ* *στρ.* 735
πάλιν ὑποστρέφει βίοτον εἰς Ἅιδαν.
ἰὼ δίκα καὶ θεῶν παλίρρους πότμος.
ἦλθες χρόνῳ μὲν οὗ δίκην δώσεις θανών, 740

ὕβρεις ὑβρίζων εἰς ἀμείνονας σέθεν.
χαρμοναὶ δακρύων ἔδοσαν ἐκβολάς·
πάλιν ἔμολεν ἃ πάρος οὔποτε διὰ φρενὸς ἂν 745
ἤλπισεν παθεῖν γᾶς ἄναξ.
ἀλλ' ὦ γεραιέ, καὶ τὰ δωμάτων ἔσω
σκοπῶμεν, εἰ πράσσει τις ὡς ἐγὼ θέλω.

ΛΥΚ. ἰώ μοί μοι.

ΧΟ. τόδε κατάρχεται μέλος ἐμοὶ κλύειν ἀντ. 750
φίλιον ἐν δόμοις· θάνατος οὐ πόρσω.
βοᾷ φόνου φροίμιον στενάζων ἄναξ.

ΛΥΚ. ὦ πᾶσα Κάδμου γαῖ', ἀπόλλυμαι δόλῳ.

ΧΟ. καὶ γὰρ διώλλυς· ἀντίποινα δ' ἐκτίνων 755
τόλμα, διδούς γε τῶν δεδραμένων δίκην.
τίς ὁ θεοὺς ἀνομίᾳ χραίνων, θνητὸς ὤν,
ἄφρονα λόγον οὐρανίων μακάρων κατέβαλ',
ὡς ἄρ' οὐ σθένουσιν θεοί;
γέροντες, οὐκέτ' ἔστι δυσσεβὴς ἀνήρ. 760
σιγᾷ μέλαθρα· πρὸς χοροὺς τραπώμεθα.
φίλοι γὰρ εὐτυχοῦσιν οὓς ἐγὼ θέλω.
χοροὶ χοροὶ καὶ θαλίαι στρ.
μέλουσι Θήβας ἱερὸν κατ' ἄστυ.
μεταλλαγαὶ γὰρ δακρύων, 765
μεταλλαγαὶ συντυχίας
ἔτεκον ἀοιδάς.
βέβακ' ἄναξ ὁ καινός,
ὁ δὲ παλαίτερος
κρατεῖ, λιμένα λιπών γε τὸν Ἀχερόντιον, 770
δοκημάτων δ' ἐκτὸς ἦλθεν ἐλπίς.
θεοὶ θεοὶ τῶν ἀδίκων ἀντ.
μέλουσι καὶ τῶν ὁσίων ἐπάειν.
ὁ χρυσὸς ἅ τ' εὐτυχία

φρονεῖν βροτοὺς ἐξάγεται, 775
δύνασιν ἄδικον ἐφέλκων.
χρόνου γὰρ οὔτις ἔτλα
τὸ πάλιν εἰσορᾶν·
νόμον παρέμενος, ἀνομίᾳ χάριν διδοὺς
ἔθραυσεν ὄλβου κελαινὸν ἅρμα. 780
Ἰσμήν' ὦ στεφαναφόρει, στρ.
ξεσταί θ' ἑπταπύλου πόλεως
ἀναχορεύσατ' ἀγυιαί,
Δίρκα θ' ἁ καλλιρρέεθρος,
σύν τ' Ἀσωπιάδες κόραι, 785
πατρὸς ὕδωρ βᾶτε λιποῦ-
σαι μοι συναοιδοὶ
νύμφαι τὸν Ἡρακλέους
καλλίνικον ἀγῶν'· ὦ
Πυθίου δενδρῶτι πέτρα 790
Μουσῶν θ' Ἑλικωνιάδων δώματα,
ἠχεῖτ' εὐγαθεῖ κελάδῳ
ἐμὰν πόλιν ἐμά τε τείχη,
Σπαρτῶν ἵνα γένος ἐφάνη,
χαλκασπίδων λόχος, ὃς γᾶν 795
τέκνων τέκνοις μεταμείβει,
Θήβαις ἱερὸν φῶς.
ὦ λέκτρων δύο συγγενεῖς ἀντ.
εὐναί, θνατογενοῦς τε καὶ
Διός, ὃς ἦλθεν ἐς εὐνὰς 800
Νύμφας τᾶς Περσηΐδος· ὡς
πιστόν μοι τὸ παλαιὸν ἤ-
δη λέχος, ὦ Ζεῦ, τὸ σὸν οὐκ
ἐπ' ἐλπίδι φάνθη,
λαμπρὰν δ' ἔδειξ' ὁ χρόνος 805

τὰν Ἡρακλέος ἀλκάν·
ὃς γᾶς ἐξέβα θαλάμων,
Πλούτωνος δῶμα λιπὼν νέρτερον.
κρείσσων μοι τύραννος ἔφυς
ἢ δυσγένει᾽ ἀνακτων· 810
ἃ νῦν ἐσορᾶν φαίνει
ξιφηφόρων ἐς ἀγώνων
ἅμιλλαν, εἰ τὸ δίκαιον
θεοῖς ἔτ᾽ ἀρέσκει.
ἔα ἔα· 815
ἆρ᾽ ἐς τὸν αὐτὸν πίτυλον ἥκομεν φόβου,
γέροντες, οἷον φάσμ᾽ ὑπὲρ δόμων ὁρῶ;
φυγῇ φυγῇ
νωθὲς πέδαιρε κῶλον, ἐκποδὼν ἔλα.
ὦναξ Παιάν, 820
ἀπότροπος γένοιό μοι πημάτων.

ΙΡ. θαρσεῖτε Νυκτὸς τήνδ᾽ ὁρῶντες ἔκγονον
Λύσσαν, γέροντες, κἀμὲ τὴν θεῶν λάτριν
Ἶριν· πόλει γὰρ οὐδὲν ἥκομεν βλάβος,
ἑνὸς δ᾽ ἐπ᾽ ἀνδρὸς δώματα στρατεύομεν, 825
ὅν φασιν εἶναι Ζηνὸς Ἀλκμήνης τ᾽ ἄπο.
πρὶν μὲν γὰρ ἄθλους ἐκτελευτῆσαι πικρούς,
τὸ χρῆν νιν ἐξέσωζεν, οὐδ᾽ εἴα πατὴρ
Ζεύς νιν κακῶς δρᾶν οὔτ᾽ ἔμ᾽ οὔθ᾽ Ἥραν ποτέ.
ἐπεὶ δὲ μόχθους διεπέρασ᾽ Εὐρυσθέως, 830
Ἥρα προσάψαι κοινὸν αἷμ᾽ αὐτῷ θέλει
παῖδας κατακτείναντι, συνθέλω δ᾽ ἐγώ.
ἀλλ᾽ εἶ᾽, ἄτεγκτον συλλαβοῦσα καρδίαν,
Νυκτὸς κελαινῆς ἀνυμέναιε παρθένε,
μανίας τ᾽ ἐπ᾽ ἀνδρὶ τῷδε καὶ παιδοκτόνους 835
φρενῶν ταραγμοὺς καὶ ποδῶν σκιρτήματα

ἔλαυνε κίνει, φόνιον ἐξίει κάλων,
ὡς ἂν πορεύσας δι' Ἀχερούσιον πόρον
τὸν καλλίπαιδα στέφανον αὐθέντῃ φόνῳ
γνῷ μὲν τὸν Ἥρας οἷός ἐστ' αὐτῷ χόλος, 840
μάθῃ δὲ τὸν ἐμόν· ἢ θεοὶ μὲν οὐδαμοῦ,
τὰ θνητὰ δ' ἔσται μεγάλα, μὴ δόντος δίκην.

ΛΥΣ. ἐξ εὐγενοῦς μὲν πατρὸς ἔκ τε μητέρος
πέφυκα, Νυκτὸς Οὐρανοῦ τ' ἀφ' αἵματος·
τιμὰς δ' ἔχω τάσδ', οὐκ ἀγασθῆναι φίλοις, 845
οὐδ' ἥδομαι φοιτῶσ' ἐπ' ἀνθρώπων φόνους.
παραινέσαι δέ, πρὶν σφαλεῖσαν εἰσιδεῖν,
Ἥρᾳ θέλω σοί τ', ἢν πίθησθ' ἐμοῖς λόγοις.
ἀνὴρ ὅδ' οὐκ ἄσημος οὔτ' ἐπὶ χθονὶ
οὔτ' ἐν θεοῖσιν, οὗ μ' ἐπεσπέμπεις δόμους· 850
ἄβατον δὲ χώραν καὶ θάλασσαν ἀγρίαν
ἐξημερώσας θεῶν ἀνέστησεν μόνος
τιμὰς πιτνούσας ἀνοσίων ἀνδρῶν ὕπο·
σοὶ δ' οὐ παραινῶ μεγάλα βούλεσθαι κακά. 854

ΙΡ. μὴ σὺ νουθέτει τά θ' Ἥρας κἀμὰ μηχανήματα.

ΛΥΣ. ἐς τὸ λῷστον ἐμβιβάζω σ' ἴχνος ἀντὶ τοῦ κακοῦ.

ΙΡ. οὐχὶ σωφρονεῖν γ' ἔπεμψε δεῦρό σ' ἡ Διὸς δάμαρ.

ΛΥΣ. Ἥλιον μαρτυρόμεσθα δρῶσ' ἃ δρᾶν οὐ βούλομαι.
εἰ δὲ δή μ' Ἥρᾳ θ' ὑπουργεῖν σοί τ' ἀναγκαίως ἔχει
τάχος, ἐπιρροίβδην θ' ὁμαρτεῖν, ὡς κυνηγέτῃ κύνας,
εἶμί γ'· οὔτε πόντος οὕτω κύμασι στένων λάβρος
οὔτε γῆς σεισμὸς κεραυνοῦ τ' οἶστρος ὠδῖνας πνέων,
οἷ' ἐγὼ στάδια δραμοῦμαι στέρνον εἰς Ἡρακλέους
καὶ καταρρήξω μέλαθρα καὶ δόμους ἐπεμβαλῶ, 864
τέκν' ἀποκτείνασα πρῶτον· ὁ δὲ κανὼν οὐκ εἴσεται
παῖδας οὓς ἔτικτ' ἐναίρων, πρὶν ἂν ἐμῆς λύσσης ὑφῇ.
ἢν ἰδοὺ καὶ δὴ τινάσσει κρᾶτα βαλβίδων ἄπο,

καὶ διαστρόφους ἑλίσσει σῖγα γοργωποὺς κόρας.
ἀμπνοὰς δ' οὐ σωφρονίζει, ταῦρος ὣς εἰς ἐμβολήν,
δεινὰ μυκᾶται δὲ Κῆρας ἀνακαλῶν τὰς Ταρτάρου.
τάχα σ' ἐγὼ μᾶλλον χορεύσω καὶ καταυλήσω φόβῳ.
στεῖχ' ἐς Οὔλυμπον πεδαίρουσ', Ἶρι, γενναῖον πόδα·
ἐς δόμους δ' ἡμεῖς ἄφαντοι δυσόμεσθ' Ἡρακλέους.

ΧΟ. ὀτοτοτοῖ, στέναξον· ἀποκείρεται 875
σὸν ἄνθος, πόλις, ὁ Διὸς ἔκγονος.
μέλεος Ἑλλάς, ἃ τὸν εὐεργέταν
ἀποβαλεῖς, ὀλεῖς μανίαισιν Λύσσας
χορευθέντ' ἀναύλοις.
βέβακεν ἐν δίφροισιν ἁ πολύστονος, 880
ἅρμασι δ' ἐνδίδωσι
κέντρον ὡς ἐπὶ λώβᾳ
Νυκτὸς Γοργὼν ἑκατογκεφάλοις
ὄφεων ἰαχήμασι, Λύσσα μαρμαρωπός.
ταχὺ τὸν εὐτυχῆ μετέβαλεν δαίμων, 885
ταχὺ δὲ πρὸς πατρὸς τέκν' ἐκπνεύσεται.
ἰώ μοι μέλεος,
ἰὼ Ζεῦ, τὸ σὸν γένος ἄγονον αὐτίκα
λυσσάδες ὠμοβρῶτες ἀποινόδικοι δίκαι
κακοῖς ἐκπετάσουσιν. ἰὼ στέγαι, 890
κατάρχεται χόρευμα τυμπάνων ἄτερ,
οὐ βρομίῳ κεχαρισμένα θύρσῳ,
ἰὼ δόμοι,
πρὸς αἵματ', οὐχὶ τᾶς Διονυσιάδος
βοτρύων ἐπὶ χεύμασι λοιβᾶς. 895
φυγῇ, τέκν', ἐξορμᾶτε· δάϊον τόδε
δάϊον μέλος ἐπαυλεῖται.
κυναγετεῖ τέκνων διωγμόν·
οὔποτ' ἄκραντα δόμοισι Λύσσα βακχεύσει.

αἰαῖ κακῶν· 900
αἰαῖ δῆτα τὸν γεραιὸν ὡς στένω
πατέρα τάν τε παιδοτρόφον, ᾇ μάταν
τέκεα γεννᾶται.
ἰδοὺ ἰδού,
θύελλα σείει δῶμα, συμπίπτει στέγη· 905
ἢ ἤ, τί δρᾷς, ὦ Διὸς παῖ;
μελάθρων τάραγμα ταρτάρειον,
ὡς ἐπ' Ἐγκελάδῳ ποτὲ Παλλάς, ἐς δόμους πέμπεις.

ΑΓΓ. *ὦ λευκὰ γήρᾳ σώματ',*
ΧΟ. *ἀνακαλεῖς τίνα με τίνα βοάν;* 910
ΑΓΓ. *ἄλαστα τἀν δόμοισι.*
ΧΟ. *μάντιν οὐχ ἕτερον ἄξομαι.*
ΑΓΓ. *τεθνᾶσι παῖδες· αἰαῖ.*
ΧΟ. *στενάζεθ', ὡς στενακτά· δάϊοι φόνοι,*
δάϊοι δὲ τοκέων χεῖρες. 915
ΑΓΓ. *οὐκ ἄν τις εἴποι μᾶλλον ἢ πεπόνθαμεν.*
ΧΟ. *πῶς παισὶ στενακτὰν ἄταν ἄταν*
πατέρος ἀμφαίνεις;
λέγε λέγε τίνα τρόπον ἔσυτο θεόθεν ἐπὶ
μέλαθρα κακὰ τάδε 920
τλήμονάς τε παίδων τύχας.
ΑΓΓ. *ἱερὰ μὲν ἦν πάροιθεν ἐσχαρας Διὸς*
καθάρσι' οἴκων, γῆς ἄνακτ' ἐπεὶ κτανὼν
ἐξέβαλε τῶνδε δωμάτων Ἡρακλέης·
χορὸς δὲ καλλίμορφος εἱστήκει τέκνων 925
πατήρ τε Μεγάρα τ'· ἐν κύκλῳ δ' ἤδη κανοῦν
εἵλικτο βωμοῦ, φθέγμα δ' ὅσιον εἴχομεν.
μέλλων δὲ δαλὸν χειρὶ δεξιᾷ φέρειν,
ἐς χέρνιβ' ὡς βάψειεν, Ἀλκμήνης τόκος
ἔστη σιωπῇ. καὶ χρονίζοντος πατρὸς 930

παῖδες προσέσχον ὄμμ'· ὁ δ' οὐκέθ' αὑτὸς ἦν,
ἀλλ' ἐν στροφαῖσιν ὀμμάτων ἐφθαρμένος
ῥίζας τ' ἐν ὄσσοις αἱματῶπας ἐκβαλὼν
ἀφρὸν κατέσταζ' εὐτρίχου γενειάδος.
ἔλεξε δ' ἅμα γέλωτι παραπεπληγμένῳ· 935
πάτερ, τί θύω πρὶν κτανεῖν Εὐρυσθέα
καθάρσιον πῦρ, καὶ πόνους διπλοῦς ἔχω
ἐξὸν μιᾶς μ' ἐκ χειρὸς εὖ θέσθαι τάδε;
ὅταν δ' ἐνέγκω δεῦρο κρᾶτ' Εὐρυσθέως,
ἐπὶ τοῖσι νῦν θανοῦσιν ἁγνιῶ χέρας. 940
ἐκχεῖτε πηγάς, ῥίπτετ' ἐκ χειρῶν κανᾶ.
τίς μοι δίδωσι τόξα; τίς δ' ὅπλον χερός;
πρὸς τὰς Μυκήνας εἶμι· λάζυσθαι χρεὼν
μοχλοὺς δικέλλας θ', ὡς τὰ Κυκλώπων βάθρα
φοίνικι κανόνι καὶ τύκοις ἡρμοσμένα 945
στρεπτῷ σιδήρῳ συντριαινώσω πόλιν.
ἐκ τοῦδε βαίνων ἅρματ' οὐκ ἔχων ἔχειν
ἔφασκε, δίφρου τ' εἰσέβαινεν ἄντυγα
κἄθεινε, κέντρον δῆθεν ὡς ἔχων χερί.
διπλοῦς δ' ὀπαδοῖς ἦν γέλως φόβος θ' ὁμοῦ. 950
καί τις τόδ' εἶπεν, ἄλλος εἰς ἄλλον δρακών·
παίζει πρὸς ἡμᾶς δεσπότης ἢ μαίνεται;
ὁ δ' εἷρπ' ἄνω τε καὶ κάτω κατὰ στέγας,
μέσον δ' ἐς ἀνδρῶν' εἰσπεσὼν Νίσου πόλιν
ἥκειν ἔφασκε, δωμάτων εἴσω βεβώς. 955
κλιθεὶς δ' ἐς οὖδας, ὡς ἐκεῖ, σκευάζεται
θοίνην. διελθὼν δ' ἐς βραχὺν χρόνον μονῆς,
Ἰσθμοῦ ναπαίας ἔλεγε προσβαίνειν πλάκας.
κἀνταῦθα γυμνὸν σῶμα θεὶς πορπαμάτων
πρὸς οὐδέν' ἡμιλλᾶτο κἀκηρύσσετο 960
αὐτὸς πρὸς αὑτοῦ καλλίνικος οὐδενὸς

ἀκοὴν ὑπειπών. δεινὰ δ' Εὐρυσθεῖ βρέμων
ἦν ἐν Μυκήναις τῷ λόγῳ. πατὴρ δέ νιν
θιγὼν κραταιᾶς χειρὸς ἐννέπει τάδε·
ὦ παῖ, τί πάσχεις; τίς ὁ τρόπος ξενώσεως 965
τῆσδ'; οὔ τί που φόνος σ' ἐβάκχευσεν νεκρῶν
οὓς ἄρτι καίνεις; ὁ δέ νιν Εὐρυσθέως δοκῶν
πατέρα προταρβοῦνθ' ἱκέσιον ψαύειν χερός,
ὠθεῖ, φαρέτραν δ' εὐτρεπῆ σκευάζεται
καὶ τόξ' ἑαυτοῦ παισί, τοὺς Εὐρυσθέως 970
δοκῶν φονεύειν. οἱ δὲ ταρβοῦντες φόβῳ
ὤρουον ἄλλος ἄλλοσ', ἐς πέπλους ὁ μὲν
μητρὸς ταλαίνης, ὁ δ' ὑπὸ κίονος σκιάν,
ἄλλος δὲ βωμὸν ὄρνις ὣς ἔπτηξ' ὕπο.
βοᾷ δὲ μήτηρ· ὦ τεκών, τί δρᾷς; τέκνα 975
κτείνεις; βοᾷ δὲ πρέσβυς οἰκετῶν τ' ὄχλος.
ὁ δ' ἐξελίσσων παῖδα κίονος κύκλῳ,
τόρνευμα δεινὸν ποδός, ἐναντίον σταθεὶς
βάλλει πρὸς ἧπαρ· ὕπτιος δὲ λαΐνους
ὀρθοστάτας ἔδευσεν ἐκπνέων βίον. 980
ὁ δ' ἠλάλαξε κἀπεκόμπασεν τάδε·
εἷς μὲν νεοσσὸς ὅδε θανὼν Εὐρυσθέως
ἔχθραν πατρῴαν ἐκτίνων πέπτωκέ μοι.
ἄλλῳ δ' ἐπεῖχε τόξ', ὃς ἀμφὶ βωμίαν
ἔπτηξε κρηπῖδ', ὡς λεληθέναι δοκῶν. 985
φθάνει δ' ὁ τλήμων γόνασι προσπεσὼν πατρὸς
καὶ πρὸς γένειον χεῖρα καὶ δέρην βαλών·
ὦ φίλτατ', αὐδᾷ, μή μ' ἀποκτείνῃς, πάτερ·
σός εἰμι, σὸς παῖς, οὐ τὸν Εὐρυσθέως ὀλεῖς.
ὁ δ' ἀγριωπὸν ὄμμα Γοργόνος στρέφων, 990
ὡς ἐντὸς ἔστη παῖς λυγροῦ τοξεύματος,
μυδροκτύπον μίμημ', ὑπὲρ κάρα βαλὼν

ξύλον καθῆκε παιδὸς ἐς ξανθὸν κάρα,
ἔρρηξε δ' ὀστᾶ. δεύτερον δὲ παῖδ' ἑλών,
χωρεῖ τρίτον θῦμ' ὡς ἐπισφάξων δυοῖν. 995
ἀλλὰ φθάνει νιν ἡ τάλαιν' εἴσω δόμων
μήτηρ ὑπεκλαβοῦσα, καὶ κλῄει πύλας.
ὁ δ' ὡς ἐπ' αὐτοῖς δὴ Κυκλωπίοισιν ὢν
σκάπτει μοχλεύει θύρετρα, κἀκβαλὼν σταθμὰ
δάμαρτα καὶ παῖδ' ἑνὶ κατέστρωσεν βέλει. 1000
κἀνθένδε πρὸς γέροντος ἱππεύει φόνον·
ἀλλ' ἦλθεν εἰκών, ὡς ὁρᾶν ἐφαίνετο,
Παλλὰς κραδαίνουσ' ἔγχος ἐπιλόφῳ κάρᾳ,
κἄρριψε πέτρον στέρνον εἰς Ἡρακλέους,
ὅς νιν φόνου μαργῶντος ἔσχε κεἰς ὕπνον 1005
καθῆκε· πίτνει δ' ἐς πέδον, πρὸς κίονα
νῶτον πατάξας, ὃς πεσήμασι στέγης
διχορραγὴς ἔκειτο κρηπίδων ἔπι.
ἡμεῖς δ' ἐλευθεροῦντες ἐκ δρασμῶν πόδα
σὺν τῷ γέροντι δεσμὰ σειραίων βρόχων 1010
ἀνήπτομεν πρὸς κίον', ὡς λήξας ὕπνου
μηδὲν προσεργάσαιτο τοῖς δεδραμένοις.
εὕδει δ' ὁ τλήμων ὕπνον οὐκ εὐδαίμονα,
παῖδας φονεύσας καὶ δάμαρτ'. ἐγὼ μὲν οὖν
οὐκ οἶδα θνητῶν ὅστις ἀθλιώτερος. 1015

ΧΟ. ὁ φόνος ἦν ὃν Ἀργολὶς ἔχει πάτρα
τότε μὲν περισαμότατος καὶ ἄριστος
Ἑλλάδι τῶν Δαναοῦ παίδων·
τὰ δ' ὑπερέβαλε, παρέδραμε τὰ τότε κακά. 1020
τάλανι διογενεῖ κόρῳ μονοτέκνου
Πρόκνης φόνον ἔχω λέξαι θυόμενον Μούσαις·
σὺ δὲ τέκνα τρίγονα τεκόμενος, ὦ τάλαν,
λυσσάδι συγκατειργάσω μοίρᾳ.

ἐή, τίνα στεναγμὸν 1025
ἢ γόον ἢ φθιτῶν
ᾠδὰν ἢ τίν' Ἅιδα χορὸν ἀχήσω;
φεῦ φεῦ·
ἴδεσθε, διάνδιχα κλῇθρα
κλίνεται ὑψιπύλων δόμων. 1030
ἰώ μοι·
ἴδεσθε τάδε τέκνα πρὸ πατρὸς
ἄθλια κείμενα δυστάνου,
εὕδοντος ὕπνον δεινὸν ἐκ παίδων φόνου.
περὶ δὲ δεσμὰ καὶ πολύβροχ' ἀμμάτων 1035
ἐρείσμαθ' Ἡράκλειον
ἀμφὶ δέμας τάδε λαΐνοις
ἀνημμένα κίοσιν οἴκων.
ὁ δ', ὥς τις ὄρνις ἄπτερον καταστένων
ὠδῖνα τέκνων, πρέσβυς ὑστέρῳ ποδὶ 1040
πικρὰν διώκων ἤλυσιν πάρεσθ' ὅδε.

ΑΜ. Καδμεῖοι γέροντες, οὐ σῖγα σῖ-
γα τὸν ὕπνῳ παρειμένον ἐάσετ' ἐκ-
λαθέσθαι κακῶν;

ΧΟ. κατὰ σὲ δακρύοις στένω, πρέσβυ, καὶ 1045
τέκεα καὶ τὸ καλλίνικον κάρα.

ΑΜ. ἑκαστέρω προβᾶτε, μὴ
κτυπεῖτε, μὴ βοᾶτε, μὴ
τὸν εὖ τ' ἰαύονθ'
ὑπνώδεά τ' εὐνᾶς ἐγείρετε. 1050

ΧΟ. οἴμοι.
φόνος ὅσος ὅδ' ΑΜ. ἆ ἆ,
διά μ' ὀλεῖτε. ΧΟ. κεχυμένος ἐπαντέλλει.

ΑΜ. οὐκ ἀτρεμαῖα θρῆνον αἰάξετ' ὦ γέροντες;
μὴ δέσμ' ἀνεγειρόμενος χαλάσας ἀπολεῖ πόλιν, 1055

ἀπὸ δὲ πατέρα μέλαθρά τε καταρρήξῃ.
ΧΟ. ἀδύνατ᾽ ἀδύνατά μοι.
ΑΜ. σῖγα, πνοὰς μάθω· φέρε πρὸς οὖς βάλω.
ΧΟ. εὕδει; ΑΜ. ναί, εὕδει 1060
ὕπνον ὕπνον ὀλόμενον,
ὃς ἔκαν᾽ ἄλοχον, ἔκανε δὲ τέκεα, τοξήρει
ψαλμῷ τοξεύσας.
ΧΟ. στέναζέ νυν ΑΜ. στενάζω. 1065
ΧΟ. τέκνων ὄλεθρον ΑΜ. ὤμοι.
ΧΟ. σέθεν τε παιδός. ΑΜ. αἰαῖ.
ΧΟ. ὦ πρέσβυ ΑΜ. σῖγα σῖγα·
παλίντροπος ἐξεγειρόμενος στρέφεται· φέρ᾽
ἀπόκρυφον δέμας ὑπὸ μέλαθρον κρύψω. 1070
ΧΟ. θάρσει· νὺξ ἔχει βλέφαρα παιδὶ σῷ.
ΑΜ. ὁρᾶθ᾽ ὁρᾶτε.
τὸ φάος ἐκλιπεῖν ἐπὶ κακοῖσιν οὐ
φεύγω τάλας, ἀλλ᾽ εἴ με κανεῖ πατέρ᾽ ὄντα,
πρὸς δὲ κακοῖς κακὰ μήσεται 1075
πρὸς Ἐρινύσι θ᾽ αἷμα σύγγονον ἕξει.
ΧΟ. τότε θανεῖν σ᾽ ἐχρῆν, ὅτε δάμαρτι σᾷ
φόνον ὁμοσπόρων
ἔμολες ἐκπράξειν
Ταφίων περίκλυστον ἄστυ πέρσας. 1080
ΑΜ. φυγᾷ φυγᾷ, γέροντες, ἀποπρὸ δωμάτων
διώκετε, φεύγετε μάργον
ἄνδρ᾽ ἐπεγειρόμενον.
τάχα φόνον ἕτερον ἐπὶ φόνῳ βαλὼν
ἀν᾽ αὖ βακχεύσει Καδμείων πόλιν. 1085
ΧΟ. ὦ Ζεῦ, τί παῖδ᾽ ἤχθηρας ὧδ᾽ ὑπερκότως
τὸν σόν, κακῶν δὲ πέλαγος ἐς τόδ᾽ ἤγαγες;
ΗΡ. ἔα·

ἔμπνους μέν εἰμι καὶ δέδορχ' ἅπερ με δεῖ,
αἰθέρα τε καὶ γῆν τόξα θ' ἡλίου τάδε· 1090
ὡς δ' ἐν κλύδωνι καὶ φρενῶν ταράγματι
πέπτωκα δεινῷ, καὶ πνοὰς θερμὰς πνέω
μετάρσι', οὐ βέβαια, πνευμόνων ἄπο.
ἰδού, τί δεσμοῖς ναῦς ὅπως ὡρμισμένος
νεανίαν θώρακα καὶ βραχίονα, 1095
πρὸς ἡμιθραύστῳ λαΐνῳ τυκίσματι
ἧμαι νεκροῖσι γείτονας θάκους ἔχων;
πτερωτά τ' ἔγχη τόξα τ' ἔσπαρται πέδῳ,
ἃ πρὶν παρασπίζοντ' ἐμοῖς βραχίοσιν
ἔσωζε πλευρὰς ἐξ ἐμοῦ τ' ἐσῴζετο. 1100
οὔ που κατῆλθον αὖθις εἰς Ἅιδου πάλιν
Εὐρυσθέως δίαυλον ἐξ Ἅιδου μολών;
ἀλλ' οὔτε Σισύφειον εἰσορῶ πέτρον
Πλούτωνά τ' οὐδὲ σκῆπτρα Δήμητρος κόρης.
ἔκ τοι πέπληγμαι· ποῦ ποτ' ὢν ἀμηχανῶ; 1105
ὠή, τίς ἐγγὺς ἢ πρόσω φίλων ἐμῶν,
δύσγνοιαν ὅστις τὴν ἐμὴν ἰάσεται;
σαφῶς γὰρ οὐδὲν οἶδα τῶν εἰωθότων.

ΑΜ. γέροντες, ἔλθω τῶν ἐμῶν κακῶν πέλας;
ΧΟ. κἄγωγε σὺν σοί, μὴ προδῶ σὰς συμφοράς. 1110
ΗΡ. πάτερ, τί κλαίεις καὶ συναμπίσχει κόρας,
τοῦ φιλτάτου σοι τηλόθεν παιδὸς βεβώς;
ΑΜ. ὦ τέκνον· εἶ γὰρ καὶ κακῶς πράσσων ἐμός.
ΗΡ. πράσσω δ' ἐγὼ τί λυπρόν, οὗ δακρυρροεῖς;
ΑΜ. ἃ κἂν θεῶν τις, εἰ πάθοι, καταστένοι. 1115
ΗΡ. μέγας γ' ὁ κόμπος, τὴν τύχην δ' οὔπω λέγεις.
ΑΜ. ὁρᾷς γὰρ αὐτός, εἰ φρονῶν ἤδη κυρεῖς.
ΗΡ. εἴπ' εἴ τι καινὸν ὑπογράφει τὼμῷ βίῳ.
ΑΜ. εἰ μηκέθ' Ἅιδου βάκχος εἶ, φράσαιμεν ἄν.

ΗΡ. *παπαῖ, τόδ' ὡς ὕποπτον ᾐνίξω πάλιν.* 1120
ΑΜ. *καί σ', εἰ βεβαίως εὖ φρονεῖς, ἤδη σκοπῶ.*
ΗΡ, *οὐ γάρ τι βακχεύσας γε μέμνημαι φρένας.*
ΑΜ. *λύσω, γέροντες, δεσμὰ παιδὸς ἢ τί δρῶ;*
ΗΡ. *καὶ τόν γε δήσαντ' εἴπ'· ἀναινόμεσθα γάρ.*
ΑΜ. *τοσοῦτον ἴσθι τῶν κακῶν· τὰ δ' ἄλλ' ἔα.* 1125
ΗΡ. *ἀρκεῖ σιωπὴ γάρ, μαθεῖν οὐ βούλομαι;*
ΑΜ. *ὦ Ζεῦ, παρ' Ἥρας ἆρ' ὁρᾷς θρόνων τάδε;*
ΗΡ. *ἀλλ' ἦ τι κεῖθεν πολέμιον πεπόνθαμεν;*
ΑΜ. *τὴν θεὸν ἐάσας τὰ σὰ περιστέλλου κακά.*
ΗΡ. *ἀπωλόμεσθα· συμφορὰν λέξεις τίνα;* 1130
ΑΜ. *ἰδοὺ θέασαι τάδε τέκνων πεσήματα.*
ΗΡ. *οἴμοι· τίν' ὄψιν τήνδε δέρκομαι τάλας;*
ΑΜ. *ἀπόλεμον, ὦ παῖ, πόλεμον ἔσπευσας τέκνοις·*
ΗΡ. *τί πόλεμον εἶπας; τούσδε τίς διωλεσεν;*
ΑΜ. *σὺ καὶ σὰ τόξα καὶ θεῶν ὃς αἴτιος.* 1135
ΗΡ. *τί φῄς; τί δράσας; ὦ κάκ' ἀγγέλλων πάτερ.*
ΑΜ. *μανείς· ἐρωτᾷς δ' ἄθλι' ἑρμηνεύματα.*
ΗΡ. *ἦ καὶ δάμαρτός εἰμ' ἐγὼ φονεὺς ἐμῆς;*
ΑΜ. *μιᾶς ἅπαντα χειρὸς ἔργα σῆς τάδε.*
ΗΡ. *αἰαῖ· στεναγμῶν γάρ με περιβάλλει νέφος.* 1140
ΑΜ. *τούτων ἕκατι σὰς καταστένω τύχας.*
ΗΡ. *ἦ γὰρ συνήραξ' οἶκον ἢ 'βάκχευσ' ἐμόν;*
ΑΜ. *οὐκ οἶδα πλὴν ἕν· πάντα δυστυχῆ τὰ σά.*
ΗΡ. *ποῦ δ' οἶστρος ἡμᾶς ἔλαβε; ποῦ διώλεσεν;*
ΑΜ. *ὅτ' ἀμφὶ βωμὸν χεῖρας ἡγνίζου πυρί.* 1145
ΗΡ. *οἴμοι· [τί δή γε φείδομαι ψυχῆς ἐμῆς*
τῶν φιλτάτων μοι γενόμενος παίδων φονεύς;]
οὐκ εἶμι πέτρας λισσάδος πρὸς ἅλματα
ἢ φάσγανον πρὸς ἧπαρ ἐξακοντίσας
τέκνοις δικαστὴς αἵματος γενήσομαι; 1150

ἢ σάρκα † τὴν ἐμὴν πρήσας πυρί,
δύσκλειαν ἣ μένει μ' ἀπώσομαι βίου;
ἀλλ' ἐμποδών μοι θανασίμων βουλευμάτων
Θησεὺς ὅδ' ἕρπει συγγενὴς φίλος τ' ἐμός·
ὀφθησόμεσθα, καὶ τεκνοκτόνον μύσος 1155
εἰς ὄμμαθ' ἥξει φιλτάτῳ ξένων ἐμῶν.
οἴμοι, τί δράσω; ποῖ κακῶν ἐρημίαν
εὕρω πτερωτὸς ἢ κατὰ χθονὸς μολών;
φέρ', † ἀντι... κρατὶ περιβάλω σκότος.
αἰσχύνομαι γὰρ τοῖς δεδραμένοις κακοῖς, 1160
καὶ τῷδε προστρόπαιον αἷμα προσβαλὼν
οὐδὲν κακῶσαι τοὺς ἀναιτίους θέλω.

ΘΗ. ἥκω σὺν ἄλλοις οἳ παρ' Ἀσωποῦ ῥοὰς
μένουσιν ἔνοπλοι γῆς Ἀθηναίων κόροι,
σῷ παιδί, πρέσβυ, σύμμαχον φέρων δόρυ. 1165
κληδὼν γὰρ ἦλθεν εἰς Ἐρεχθειδῶν πόλιν
ὡς σκῆπτρα χώρας τῆσδ' ἀναρπάσας Λύκος
ἐς πόλεμον ὑμῖν καὶ μάχην καθίσταται.
τίνων δ' ἀμοιβὰς ὧν ὑπῆρξεν Ἡρακλῆς
σώσας με νέρθεν, ἦλθον, εἴ τι δεῖ, γέρον, 1170
ἢ χειρὸς ὑμᾶς τῆς ἐμῆς ἢ συμμάχων.
ἔα· τί νεκρῶν τῶνδε πληθύει πέδον;
οὔ που λέλειμμαι καὶ νεωτέρων κακῶν
ὕστερος ἀφῖγμαι; τίς τάδ' ἔκτεινεν τέκνα;
τίνος γεγῶσαν τήνδ' ὁρῶ συνάορον; 1175
οὐ γὰρ δορός γε παῖδες ἵστανται πέλας,
ἀλλ' ἄλλο τοί που καινὸν εὑρίσκω κακόν.

ΑΜ. ὦ τὸν ἐλαιοφόρον ὄχθον ἔχων ἄναξ.

ΘΗ. τί χρῆμά μ' οἰκτροῖς ἐκάλεσας προοιμίοις;

ΑΜ. ἐπάθομεν πάθεα μέλεα πρὸς θεῶν. 1180

ΘΗ. οἱ παῖδες οἵδε τίνες, ἐφ' οἷς δακρυρροεῖς;

ΑΜ. *ἔτεκε μέν νιν οὑμὸς ἶνις τάλας·*
τεκόμενος δ' ἔκανε, φόνιον αἷμα τλάς.
ΘΗ. *εὔφημα φώνει.*
ΑΜ. *βουλομένοισιν ἐπαγγέλλεις.* 1185
ΘΗ. *ὦ δεινὰ λέξας.*
ΑΜ. *οἰχόμεθ' οἰχόμεθα πτανοί.*
ΘΗ. *τί φῄς; τί δράσας;*
ΑΜ. *μαινομένῳ πιτύλῳ πλαγχθεὶς*
ἑκατογκεφάλου βαφαῖς ὕδρας. 1190
ΘΗ. *Ἥρας ὅδ' ἀγών· τίς δ' ὅδ' οὑν νεκροῖς, γέρον;*
ΑΜ. *ἐμὸς ἐμὸς ὅδε γόνος ὁ πολύπονος, ὃς ἐπὶ*
δόρυ γιγαντοφόνον ἦλθεν σὺν θεοῖ-
σι Φλεγραῖον εἰς πεδίον ἀσπιστάς.
ΘΗ. *φεῦ φεῦ· τίς ἀνδρῶν ὧδε δυσδαίμων ἔφυ;* 1195
ΑΜ. *οὐκ ἂν εἰδείης ἕτερον*
πολυμοχθότερον πολυπλαγκτότερόν τε θνατῶν.
ΘΗ. *τί γὰρ πέπλοισιν ἄθλιον κρύπτει κάρα;*
ΑΜ. *αἰδόμενος τὸ σὸν ὄμμα*
καὶ φιλίαν ὁμόφυλον 1200
αἷμά τε παιδοφόνον.
ΘΗ. *ἀλλ' ὡς συναλγῶν ἦλθον· ἐκκάλυπτέ νιν.*
ΑΜ. *ὦ τέκνον,*
πάρες ἀπ' ὀμμάτων
πέπλον, ἀπόδικε, ῥέθος ἀελίῳ δεῖξον· 1205
βάρος ἀντίπαλον δακρύοισιν ἁμιλλᾶται.
ἱκετεύομεν ἀμφὶ σὰν
γενειάδα καὶ γόνυ καὶ χέρα προσπίτνων
πολιόν τε δάκρυον ἐκβαλών.
ἰὼ παῖ, κατά- 1210
σχε λέοντος ἀγρίου θυμόν, ὡς
δρόμον ἐπὶ φόνιον ἀνόσιον ἐξάγει

κακὰ θέλων κακοῖς συνάψαι, τέκνον.
ΘΗ. εἶεν· σὲ τὸν θάσσοντα δυστήνους ἕδρας
αὐδῶ, φίλοισιν ὄμμα δεικνύναι τὸ σόν. 1215
οὐδεὶς σκότος γὰρ ὧδ' ἔχει μέλαν νέφος,
ὅστις κακῶν σῶν συμφορὰν κρύψειεν ἄν.
τί μοι προσείων χεῖρα σημαίνεις φόνον;
ὡς μὴ μύσος με σῶν βάλῃ προσφθεγμάτων;
οὐδὲν μέλει μοι σύν γε σοὶ πράσσειν κακῶς· 1220
καὶ γάρ ποτ' ηὐτύχησ'· ἐκεῖσ' ἀνοιστέον,
ὅτ' ἐξέσωσάς μ' ἐς φάος νεκρῶν πάρα.
χάριν δὲ γηράσκουσαν ἐχθαίρω φίλων
καὶ τῶν καλῶν μὲν ὅστις ἀπολαύειν θέλει,
συμπλεῖν δὲ τοῖς φίλοισι δυστυχοῦσιν οὔ. 1225
ἀνίστασ', ἐκκάλυψον ἄθλιον κάρα,
βλέψον πρὸς ἡμᾶς. ὅστις εὐγενὴς βροτῶν,
φέρει τὰ θεῶν γε πτώματ' οὐδ' ἀναίνεται.
ΗΡ. Θησεῦ, δέδορκας τόνδ' ἀγῶν' ἐμῶν τέκνων;
ΘΗ. ἤκουσα, καὶ βλέποντι σημαίνεις κακά. 1230
ΗΡ. τί δῆτά μου κρᾶτ' ἀνεκάλυψας ἡλίῳ;
ΘΗ. τί δ'; οὐ μιαίνεις θνητὸς ὢν τὰ τῶν θεῶν.
ΗΡ. φεῦγ', ὦ ταλαίπωρ', ἀνόσιον μίασμ' ἐμόν.
ΘΗ. οὐδεὶς ἀλάστωρ τοῖς φίλοις ἐκ τῶν φίλων.
ΗΡ. ἐπῄνεσ'· εὖ δράσας δέ σ' οὐκ ἀναίνομαι. 1235
ΘΗ. ἐγὼ δὲ πάσχων εὖ τότ' οἰκτείρω σε νῦν.
ΗΡ. οἰκτρὸς γάρ εἰμι τἄμ' ἀποκτείνας τέκνα.
ΘΗ. κλαίω χάριν σὴν ἐφ' ἑτέραισι συμφοραῖς.
ΗΡ. ηὗρες δ' ἔτ' ἄλλους ἐν κακοῖσι μείζοσιν;
ΘΗ. ἅπτει κάτωθεν οὐρανοῦ δυσπραξίᾳ. 1240
ΗΡ. τοιγὰρ παρεσκευάσμεθ' ὥστε κατθανεῖν.
ΘΗ. δοκεῖς ἀπειλῶν σῶν μέλειν τι δαίμοσιν;
ΗΡ. αὔθαδες ὁ θεός, πρὸς δὲ τοὺς θεοὺς ἐγώ.

ΘΗ. *ἴσχε στόμ', ὡς μὴ μέγα λέγων μεῖζον πάθῃς.*
ΗΡ. *γέμω κακῶν δή, κοὐκέτ' ἔσθ' ὅπου τεθῇ.* 1245
ΘΗ. *δράσεις δὲ δὴ τί; ποῖ φέρει θυμούμενος;*
ΗΡ. *θανών, ὅθενπερ ἦλθον, εἶμι γῆς ὕπο.*
ΘΗ. *εἴρηκας ἐπιτυχόντος ἀνθρώπου λόγους.*
ΗΡ. *σὺ δ' ἐκτὸς ὢν γε συμφορᾶς με νουθετεῖς.*
ΘΗ. *ὁ πολλὰ δὴ τλὰς Ἡρακλῆς λέγει τάδε;* 1250
ΗΡ. *οὔκουν τοσαῦτά γ', εἰ μέτρῳ μοχθητέον.*
ΘΗ. *εὐεργέτης βροτοῖσι καὶ μέγας φίλος;*
ΗΡ. *οἵδ' οὐδὲν ὠφελοῦσί μ', ἀλλ' Ἥρα κρατεῖ.*
ΘΗ. *οὐκ ἄν σ' ἀνάσχοιθ' Ἑλλὰς ἀμαθίᾳ θανεῖν.*
ΗΡ. *ἄκουε δή νυν, ὡς ἁμιλληθῶ λόγοις* 1255
πρὸς νουθετήσεις σάς· ἀναπτύξω δέ σοι
ἀβίωτον ἡμῖν νῦν τε καὶ πάροιθεν ὄν.
πρῶτον μὲν ἐκ τοῦδ' ἐγενόμην ὅστις κτανὼν
μητρὸς γεραιὸν πατέρα προστρόπαιος ὢν
ἔγημε τὴν τεκοῦσαν Ἀλκμήνην ἐμέ. 1260
ὅταν δὲ κρηπὶς μὴ καταβληθῇ γένους
ὀρθῶς, ἀνάγκη δυστυχεῖν τοὺς ἐκγόνους.
Ζεὺς δ', ὅστις ὁ Ζεύς, πολέμιόν μ' ἐγείνατο
Ἥρᾳ· σὺ μέντοι μηδὲν ἀχθεσθῇς, γέρον·
πατέρα γὰρ ἀντὶ Ζηνὸς ἡγοῦμαί σ' ἐγώ. 1265
ἔτ' ἐν γάλακτί τ' ὄντι γοργωποὺς ὄφεις
ἐπεισέφρησε σπαργάνοισι τοῖς ἐμοῖς
ἡ τοῦ Διὸς σύλλεκτρος, ὡς ὀλοίμεθα.
ἐπεὶ δὲ σαρκὸς περιβόλαι' ἐκτησάμην
ἡβῶντα, μόχθους οὓς ἔτλην τί δεῖ λέγειν; 1270
ποίους ποτ' ἢ λέοντας ἢ τρισωμάτους
Τυφῶνας ἢ Γίγαντας ἢ τετρασκελῆ
κενταυροπληθῆ πόλεμον οὐκ ἐξήνυσα;
τήν τ' ἀμφίκρανον καὶ παλιμβλαστῆ κύνα

ὕδραν φονεύσας, μυρίων τ᾽ ἄλλων πόνων 1275
διῆλθον ἀγέλας κὰς νεκροὺς ἀφικόμην,
Ἅιδου πυλωρὸν κύνα τρίκρανον ἐς φάος
ὅπως πορεύσαιμ᾽ ἐντολαῖς Εὐρυσθέως.
τὸν λοίσθιον δὲ τόνδ᾽ ἔτλην τάλας φόνον,
παιδοκτονήσας δῶμα θριγκῶσαι κακοῖς. 1280
ἥκω δ᾽ ἀνάγκης ἐς τόδ᾽· οὔτ᾽ ἐμαῖς φίλαις
Θήβαις ἐνοικεῖν ὅσιον· ἢν δὲ καὶ μένω,
ἐς ποῖον ἱερὸν ἢ πανήγυριν φίλων
εἶμ᾽; οὐ γὰρ ἄτας εὐπροσηγόρους ἔχω.
ἀλλ᾽ Ἄργος ἔλθω; πῶς, ἐπεὶ φεύγω πάτραν; 1285
φέρ᾽ ἀλλ᾽ ἐς ἄλλην δή τιν᾽ ὁρμήσω πόλιν·
κἄπειθ᾽ ὑποβλεπώμεθ᾽ ὡς ἐγνωσμένοι,
γλώσσης πικροῖς κέντροισι κληδουχούμενοι·
οὐχ οὗτος ὁ Διός, ὃς τέκν᾽ ἔκτεινέν ποτε
δάμαρτά τ᾽; οὐ γῆς τῆσδ᾽ ἀποφθαρήσεται; 1290
κεκλημένῳ δὲ φωτὶ μακαρίῳ ποτὲ
αἱ μεταβολαὶ λυπηρόν· ᾧ δ᾽ ἀεὶ κακῶς
ἔστ᾽, οὐδὲν ἀλγεῖ συγγενῶς δύστηνος ὤν.
ἐς τοῦτο δ᾽ ἥξειν συμφορᾶς οἶμαί ποτε·
φωνὴν γὰρ ἥσει χθὼν ἀπεννέπουσά με 1295
μὴ θιγγάνειν γῆς, καὶ θάλασσα μὴ περᾶν
πηγαί τε ποταμῶν, καὶ τὸν ἁρματήλατον
Ἰξίον᾽ ἐν δεσμοῖσιν ἐκμιμήσομαι.
καὶ ταῦτ᾽ ἄριστα μηδέν᾽ Ἑλλήνων μ᾽ ὁρᾶν,
ἐν οἷσιν εὐτυχοῦντες ἦμεν ὄλβιοι. 1300
τί δῆτά με ζῆν δεῖ; τί κέρδος ἕξομεν
βίοτον ἀχρεῖον ἀνόσιον κεκτημένοι;
χορευέτω δὴ Ζηνὸς ἡ κλεινὴ δάμαρ
κρούουσ᾽ Ὀλύμπου δῖον ἀρβύλῃ πέδον·
ἔπραξε γὰρ βούλησιν ἣν ἐβούλετο, 1305

ἄνδρ' Ἑλλάδος τὸν πρῶτον αὐτοῖσιν βάθροις
ἄνω κάτω στρέψασα. τοιαύτῃ θεῷ
τίς ἂν προσεύχοιθ'; ἣ γυναικὸς οὕνεκα
λέκτρων φθονοῦσα Ζηνὶ τοὺς εὐεργέτας
Ἑλλάδος ἀπώλεσ' οὐδὲν ὄντας αἰτίους. 1310

ΧΟ. οὐκ ἔστιν ἄλλου δαιμόνων ἀγὼν ὅδε
ἢ τῆς Διὸς δάμαρτος· εὖ τόδ' αἰσθάνει.

ΘΗ. * * * * *
παραινέσαιμ' ἂν μᾶλλον ἢ πάσχειν κακῶς.
οὐδεὶς δὲ θνητῶν ταῖς τύχαις ἀκήρατος,
οὐ θεῶν, ἀοιδῶν εἴπερ οὐ ψευδεῖς λόγοι. 1315
οὐ λέκτρα τ' ἀλλήλοισιν, ὧν οὐδεὶς νόμος,
συνῆψαν; οὐ δεσμοῖσι διὰ τυραννίδας
πατέρας ἐκηλίδωσαν; ἀλλ' οἰκοῦσ' ὅμως
Ὄλυμπον ἠνέσχοντό θ' ἡμαρτηκότες.
καίτοι τί φήσεις, εἰ σὺ μὲν θνητὸς γεγὼς 1320
φέρεις ὑπέρφευ τὰς τύχας, θεοὶ δὲ μή;
Θήβας μὲν οὖν ἔκλειπε τοῦ νόμου χάριν,
ἕπου δ' ἅμ' ἡμῖν πρὸς πόλισμα Παλλάδος.
ἐκεῖ χέρας σὰς ἁγνίσας μιάσματος
δόμους τε δώσω χρημάτων τ' ἐμῶν μέρος. 1325
ἃ δ' ἐκ πολιτῶν δῶρ' ἔχω σώσας κόρους
δὶς ἑπτά, ταῦρον Κνώσσιον κατακτανών,
σοὶ ταῦτα δώσω. πανταχοῦ δέ μοι χθονὸς
τεμένη δέδασται· ταῦτ' ἐπωνομασμένα
σέθεν τὸ λοιπὸν ἐκ βροτῶν κεκλήσεται 1330
ζῶντος· θανόντος δ', εὖτ' ἂν εἰς Ἅιδου μόλῃς,
θυσίαισι λαΐνοισί τ' ἐξογκώμασιν
τίμιον ἀνάξει πᾶσ' Ἀθηναίων πόλις.
καλὸς γὰρ ἀστοῖς στέφανος Ἑλλήνων ὕπο
ἄνδρ' ἐσθλὸν ὠφελοῦντας εὐκλείας τυχεῖν. 1335

κἀγὼ χάριν σοι τῆς ἐμῆς σωτηρίας
τήνδ' ἀντιδώσω· νῦν γὰρ εἶ χρεῖος φίλων.
[θεοὶ δ' ὅταν τιμῶσιν, οὐδὲν δεῖ φίλων·
ἅλις γὰρ ὁ θεὸς ὠφελῶν, ὅταν θέλῃ.]

ΗΡ. οἴμοι· πάρεργα μὲν τάδ' ἔστ' ἐμῶν κακῶν. 1340
ἐγὼ δὲ τοὺς θεοὺς οὔτε λέκτρ' ἃ μὴ θέμις
στέργειν νομίζω, δεσμά τ' ἐξάπτειν χεροῖν
οὔτ' ἠξίωσα πώποτ' οὔτε πείσομαι,
οὐδ' ἄλλον ἄλλου δεσπότην πεφυκέναι.
δεῖται γὰρ ὁ θεός, εἴπερ ἔστ' ὄντως θεος, 1345
οὐδενός· ἀοιδῶν οἵδε δύστηνοι λόγοι.
ἐσκεψάμην δὲ καίπερ ἐν κακοῖσιν ὤν,
μὴ δειλίαν ὄφλω τιν' ἐκλιπὼν φάος.
τὰς συμφορὰς γὰρ ὅστις οὐκ ἐπίσταται
θνητὸς πεφυκὼς ὃν τρόπον χρεὼν φέρειν,
οὐδ' ἀνδρὸς ἂν δύναιθ' ὑποστῆναι βέλος. 1350
ἐγκαρτερήσω θάνατον· εἶμι δ' ἐς πόλιν
τὴν σήν, χάριν τε μυρίων δώρων ἔχω.
ἀτὰρ πόνων δὴ μυρίων ἐγευσάμην·
ὧν οὔτ' ἀπεῖπον οὐδὲν οὔτ' ἀπ' ὀμμάτων
ἔσταξα πηγάς, οὐδ' ἂν ᾠόμην ποτὲ 1355
ἐς τοῦθ' ἱκέσθαι, δάκρυ' ἀπ' ὀμμάτων βαλεῖν.
νῦν δ', ὡς ἔοικε, τῇ τύχῃ δουλευτέον.
εἶεν· γεραιέ, τὰς ἐμὰς φυγὰς ὁρᾷς,
ὁρᾷς δὲ παίδων ὄντα μ' αὐθέντην ἐμῶν.
δὸς τούσδε τύμβῳ καὶ περίστειλον νεκροὺς 1360
δακρύοισι τιμῶν, ἐμὲ γὰρ οὐκ ἐᾷ νόμος,
πρὸς στέρν' ἐρείσας μητρὶ δούς τ' ἐς ἀγκάλας,
κοινωνίαν δύστηνον, ἣν ἐγὼ τάλας
διώλεσ' ἄκων. γῇ δ' ἐπὴν κρύψῃς νεκρούς,
οἴκει πόλιν τήνδ', ἀθλίως μέν, ἀλλ' ὅμως 1365

ψυχὴν βιάζου τἀμὰ συμφέρειν κακά.
ὦ τέκν', ὁ φύσας χὠ τεκὼν ὑμᾶς πατὴρ
ἀπώλεσ', οὐδ' ὤνησθε τῶν ἐμῶν καλῶν,
ἁγὼ παρεσκεύαζον ἐκμοχθῶν βίου
εὔκλειαν ὑμῖν, πατρὸς ἀπόλαυσιν καλήν. 1370
σέ τ' οὐχ ὁμοίως, ὦ τάλαιν', ἀπώλεσα
ὥσπερ σὺ τἀμὰ λέκτρ' ἔσωζες ἀσφαλῶς,
μακρὰς διαντλοῦσ' ἐν δόμοις οἰκουρίας.
οἴμοι δάμαρτος καὶ τέκνων, οἴμοι δ' ἐμοῦ·
ὡς ἀθλίως πέπραγα κἀποζεύγνυμαι 1375
τέκνων γυναικός τ'· ὦ λυγραὶ φιλημάτων
τέρψεις, λυγραί τε τῶνδ' ὅπλων κοινωνίαι.
ἀμηχανῶ γὰρ πότερ' ἔχω τάδ' ἢ μεθῶ,
ἃ πλευρὰ τἀμὰ προσπίτνοντ' ἐρεῖ τάδε·
ἡμῖν τέκν' εἷλες καὶ δάμαρθ'· ἡμᾶς ἔχεις 1380
παιδοκτόνους σούς. εἶτ' ἐγὼ τάδ' ὠλέναις
οἴσω; τί φάσκων; ἀλλὰ γυμνωθεὶς ὅπλων,
ξὺν οἷς τὰ κάλλιστ' ἐξέπραξ' ἐν Ἑλλάδι,
ἐχθροῖς ἐμαυτὸν ὑποβαλὼν αἰσχρῶς θάνω;
οὐ λειπτέον τάδ', ἀθλίως δὲ σωστέον. 1385
ἕν μοί τι, Θησεῦ, σύγκαμ' ἀθλίῳ· κυνὸς
κόμιστρ' ἐς Ἄργος συγκατάστησον μολών,
λύπῃ τι παίδων μὴ πάθω μονούμενος.
ὦ γαῖα Κάδμου πᾶς τε Θηβαῖος λεώς,
κείρασθε συμπενθήσατ', ἔλθετ' ἐς τάφον 1390
παίδων, ἅπαντες δ' ἑνὶ λόγῳ πενθήσατε
νεκρούς τε κἀμέ· πάντες ἐξολώλαμεν
Ἥρας μιᾷ πληγέντες ἀθλίῳ τύχῃ.

ΘΗ. ἀνίστασ', ὦ δύστηνε· δακρύων δ' ἅλις.
ΗΡ. οὐκ ἂν δυναίμην· ἄρθρα γὰρ πέπηγέ μου. 1395
ΘΗ. καὶ τοὺς σθένοντας γὰρ καθαιροῦσιν τύχαι.

ΗΡ. φεῦ·
αὐτοῦ γενοίμην πέτρος ἀμνήμων κακῶν.
ΘΗ. παῦσαι· δίδου δὲ χεῖρ' ὑπηρέτῃ φίλῳ.
ΗΡ. ἀλλ' αἷμα μὴ σοῖς ἐξομόρξωμαι πέπλοις.
ΘΗ. ἔκμασσε, φείδου μηδέν· οὐκ ἀναίνομαι. 1400
ΗΡ. παίδων στερηθεὶς παῖδ' ὅπως ἔχω σ' ἐμόν.
ΘΗ. δίδου δέρῃ σὴν χεῖρ', ὁδηγήσω δ' ἐγώ.
ΗΡ. ζεῦγός γε φίλιον· ἅτερος δὲ δυστυχής.
ὦ πρέσβυ, τοιόνδ' ἄνδρα χρὴ κτᾶσθαι φίλον.
ΑΜ. ἡ γὰρ τεκοῦσα τόνδε πατρὶς εὔτεκνος. 1405
ΗΡ. Θησεῦ, πάλιν με στρέψον, ὡς ἴδω τέκνα.
ΘΗ. ὡς δὴ τί; φίλτρον τοῦτ' ἔχων ῥᾴων ἔσει;
ΗΡ. ποθῶ, πατρός τε στέρνα προσθέσθαι θέλω.
ΑΜ. ἰδοὺ τάδ', ὦ παῖ· τἀμὰ γὰρ σπεύδεις φίλα.
ΘΗ. οὕτως πόνων σῶν οὐκέτι μνήμην ἔχεις; 1410
ΗΡ. ἅπαντ' ἐλάσσω κεῖνα τῶνδ' ἔτλην κακά.
ΘΗ. εἴ σ' ὄψεταί τις θῆλυν ὄντ', οὐκ αἰνέσει.
ΗΡ. ζῶ σοὶ ταπεινός; ἀλλὰ πρόσθεν οὐ δοκῶ.
ΘΗ. ἄγαν γ'· ὁ κλεινὸς Ἡρακλῆς ποῦ κεῖνος ὤν;
ΗΡ. σὺ ποῖος ἦσθα νέρθεν ἐν κακοῖσιν ὤν; 1415
ΘΗ. ὡς ἐς τὸ λῆμα παντὸς ἦν ἥσσων ἀνήρ.
ΗΡ. πῶς οὖν ἂν εἴποις ὅτι συνέσταλμαι κακοῖς;
ΘΗ. πρόβαινε. ΗΡ. χαῖρ', ὦ πρέσβυ. ΑΜ. καὶ σύ μοι, τέκνον.
ΗΡ. θάφθ' ὥσπερ εἶπον παῖδας. ΑΜ. ἐμὲ δὲ τίς, τέκνον;
ΗΡ. ἐγώ. ΑΜ. πότ' ἐλθών; ΗΡ. ἡνίκ' ἂν θάψῃς τέκνα. 1420
ΑΜ. πῶς, ΗΡ. εἰς Ἀθήνας πέμψομαι Θηβῶν ἄπο.
ἀλλ' ἐσκόμιζε τέκνα δυσκόμιστα γῇ·

ἡμεῖς δ' ἀναλώσαντες αἰσχύναις δόμον·
Θησεῖ πανώλεις ἑψόμεσθ' ἐφολκίδες.
ὅστις δὲ πλοῦτον ἢ σθένος μᾶλλον φίλων 1425
ἀγαθῶν πεπᾶσθαι βούλεται, κακῶς φρονεῖ.

ΧΟ. στείχομεν οἰκτροὶ καὶ πολύκλαυτοι,
τὰ μέγιστα φίλων ὀλέσαντες.

NOTES.

3. The imperfect of τίκτω is very commonly employed where an aorist would seem more in place, e. g. in 866; see L. and S. The explanation lies in the fact that the present τίκτω has a quasi-perfect meaning, 'am the parent of'. Hence οἱ τίκτοντες as well as οἱ τεκόντες, 'parents'. The tragedians use indifferently the open and contracted forms of Ἡρακλέης: the gen. Ἡρακλέους is a trisyllable in *Trach.* 406, and in a choric passage of this play (v. 806) the form Ἡρακλέος is used (in 863 the MSS. reading Ἡρακλέος is probably an error): in 171 Ἡράκλεις is the vocative form, in 175 Ἡράκλεες.

5. Notice the quantity of στάχῡς.

6. ἔσωσε, 'spared'.

7. τεκνοῦσι, 'peopled with their children's children'. More commonly τεκνοῦν = *to beget*, but there is no ground for suspecting corruption here. The use of the present for a past tense is particularly frequent after a relative: compare 796, ὃς γᾶν τέκνων τέκνοις μεταμείβει. It occurs also in lines 252, 428, 903, 967, and is common in Latin, as Virgil, *Aen.* XI. 172, *magna tropaea ferunt quos* dat *tua dextera leto.*

11. Dindorf (against MSS.) reads ἧς...ὑμεναίοισι, but for the transitive sense of συναλαλάζειν we may compare the passive use of the simple verb in *Bacch.* 593, Βρόμιος ὃς ἀλαλάξεται στέγας ἔσω. Notice the double dative of the instrument, 'whom they welcomed in chorus with bridal strains on the reed-pipe'.

14. πενθερούς here = γαμβρούς, *affines*, and refers not to Creon only but to his family generally: so in *Hipp.* 635 the persons called γαμβροί are styled πενθεροί in the next line. See the derivation of the word in L. and S.

15. Ἀργεῖα τείχη and Κυκλωπίαν πόλιν alike mean Mycenae, which in the time of Eur. had fallen under the hegemony of the neighbouring

city of Argos. Strabo (VIII. 377) notes that the tragic poets continually confuse the two names and sites. The error was no doubt in part due to the differing applications of the name by Homer, who uses it to mean either the town, the district of Argolis, the Peloponnesus or continental Greece generally. Concerning the so-called Cyclopian remains at Mycenae see the note on 944.

18. *ἐξευμαρίζων*, 'seeking to alleviate'; in the middle voice (infra 81), it has the sense 'to make practicable'.

20. *ἐξημερῶσαι*, 'to clear', referring to the suppression of brigandage and piracy commonly attributed to Heracles. This is enumerated among his labours in 400; cp. also 225, 851.

21. *τοῦ χρεὼν μέτα*, 'in accordance with destiny'; so *μετὰ τῶν νόμων, μετὰ τοῦ λόγου*. *χρεών* is indeclinable here as in *Hipp.* 1256. It is a participle neuter of *χρή*, standing for *χρεόν*, or *χρε-y-ον*: *-ων* is a lengthening of *-ον* to compensate for the loss of the spirant *y*, which appears as *ι* in *χρεῖος, χρεία*; compare *πόλεως* for *πολε-y-ος*.

26. *δή* is used exactly as it is after a parenthesis, to call attention to a new departure in the narrative. 'Well, there is a story'—

27. *εὐνήτωρ* is the form which appears in the MSS. both here and in 97; but compare *θοινάτωρ, ποινάτωρ*, both of which are in regular use in tragic senarii.

28. *δεσπόζειν* elsewhere invariably governs a genitive: cp. the use of *κρατεῖν* with acc. in 50.

29. λευκοπώλω, an epithet of the Dioscuri, of whom Amphion and Zethus are the Theban counterparts.

31. *παῖς*, probably simply 'a descendant'. *πατρός* should be taken not with *οὗ*, but with *ταὐτὸν ὄνομα* in the sense *ταὐτὸν τῷ πατρὶ ὄνομα*, as appears from *Helena*, 487, *ὄνομα δὲ ταὐτὸν τῆς ἐμῆς ἔχουσά τις | δάμαρτος ἄλλη τοιαίδ' ἐνναίει δόμοις*, 'some other woman with the same name as my wife'.

34. *νοσοῦσαν*, a common Greek metaphor, in prose as well as verse writers. Cp. 273, 542 and Hdt. V. 28, *ἡ* Μίλητος *νοσήσασα στάσι*.

35. *ἀνημμένον*, 'the tie that binds me to Creon'; a common use of *ἀνάψαι*, 'to form a marriage connection.' Compare the play on the double meaning of the words in 478.

40. *ὡς φόνῳ σβέσῃ φόνον*, 'with blood to blot out blood,' i.e. by murdering the children to efface the memory of Creon's murder and protect himself from its consequences.

41. *εἴ τι δὴ χρὴ κἀμ'*. *καὶ* expresses a certain modesty. Soph. *Phil.* 193, *εἴ τι κἀγὼ φρονῶ*, 'if my poor judgment serve'.

43. *μήτρωσιν*, i.e. Creon and his sons; the poet has so far omitted to mention the murder of Megara's brothers, which we are only informed of in line 539. *μήτρως*, strictly meaning 'maternal uncle,' includes other persons standing in a similar relationship, like *πενθερούς* in 14.

53. *ἐκ γὰρ ἐσφραγισμένοι*, tmesis for *ἐξεσφραγ.* For the practice of sealing doors see Becker's *Charicles*, p. 270 (Eng. translation).

59. *ἔλεγχον* is the so-called accusative in apposition with the sentence, a construction of which this play affords many and some very remarkable instances, e.g. 978, 992, 1363. These accusatives are in their nature cognate, and the case is due to the general transitive idea of the preceding sentence; it is immaterial that the verb (as here *τυχεῖν*) does not govern an accusative; comp. *Bacch.* 1099 *θύρσους ἵεσαν δι' αἰθέρος* | *Πενθέως, στόχον δύστηνον*, where not Pentheus, but the act of throwing is the *στόχος*.

61. *στρατηλατήσας* as having the sense of *ἡγησάμενος* here governs a genitive, as it does *Rhesus* 276, *ἀνὴρ γὰρ ἀλκῆς μυρίας στρατηλατῶν*; elsewhere it takes a dative. *κλεινά* is adverbial = *κλεινῶς*, for which cp. 383 *ἀχάλινα*, 1054 *ἀτρεμαῖα*, 1093 *μετάρσι' οὐ βέβαια*.

62. *τῶν θείων* is the reading of Dindorf and Nauck for *τῶν θεῶν*. Dobree *ἐκ θεῶν*.

63. To *οὔτ' ἐς πατέρα* we should expect a corresponding *οὔτ' ἐς πόσιν*, but the construction is varied in line 67 to *κἄμ' ἔδωκε παιδὶ σῷ*.

66. *ἧς* is governed by *περί*, and *ἔρωτι* (scil. *αὐτῆς*) is an explanatory afterthought; 'for which, that is through desire of it, long spears are launched at its fortunate possessors'. The causal dative is often used by Eur. in place of *διά* and acc. Cp. *Bacch.* 1120, *μηδὲ ταῖς ἐμαῖς* | *ἁμαρτίαισι παῖδα σὸν κατακτάνῃς*.

68. 'Bestowing on Heracles a noble bride'. *εὐνήν* stands for *ἄλοχον*, since the father was said *συνοικίζειν τὴν θυγατέρα τῷ ἀνδρί*.

69. 'Are dead and flown'; for the metaphor cp. 510, 1186 and *Med.* 439, *αἰδὼς...αἰθερία ἀνέπτα*. *ἐκεῖνα* means Creon and Heracles and the past happy life associated with them.

71. 'Whom I am keeping under my wings, having gathered them under me, as a bird its young'. *ὑφειμένη* is probably middle, as in *Phoen.* 30, *τὸν ἐμὸν ὠδίνων πόνον* | *μαστοῖς ὑφεῖτο*, 'she put to her breasts the offspring of my labour'; if it be passive it means 'crouching', as in *Antig.* 531, *ὡς ἔχιδν' ὑφειμένη* | *λήθουσά μ' ἐξέπινες*.

73. *πίτνων...αὐδᾷ*, the singular is used after *οἱ δὲ* by a common attraction to *ἄλλος*: comp. 79, 80.

75. *ἥξει*, 'when will he return,' the usual meaning of *ἥκω* in tragedy: comp. 146, 335, 601. Thus Aristophanes (*Ranae* 1153) represents Euripides as censuring Aeschylus for tautology in the line *ἥκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι*, on which he wisely remarks *ἥκω δὲ ταὐτόν ἐστι τῷ κατέρχομαι.*—*τῷ νέῳ*, 'by their youth'. *Andr.* 183, *κακόν γε θνητοῖς τὸ νέον.*

77. We have adopted Kirchhoff's correction for *θαυμάζω.*

82. *ἐκβαῖμεν ἄν*, 'we *cannot* cross'; the protasis *εἰ θέλοιμεν* is suppressed.

88. 'It is not easy for a man to give advice offhand on such matters, treating them with careless haste'. The pause of the line shows that *ἄνευ πόνου* belongs in sense to *σπουδάσαντ'*, which here must have the sense 'to despatch hurriedly', which it has in 507.

95. *γένοιτ' ἂν* = *δύναιτ' ἂν γενέσθαι*: this quasi-potential use of the optative is to be regarded as conditional in its origin; it denotes that the event would conceivably occur under conditions which are present to the speaker's mind. Comp. Hdt. V. 9, *γένοιτο δ' ἂν πᾶν ἐν τῷ μακρῷ χρόνῳ*, 'anything *may* happen'.

100. 'Framing with thy tales deceitful shifts, pitiful though they be'. For this use of *ὅμως* cp. 307, and the similar use of Latin *tamen*, e.g. in Virg. *Aen.* III. 341, *Ecqua* tamen *puero est amissae cura parentis?* 'lost though she be'.

103. This line (a weak interpretation of 101—2) looks like an interpolation; *οὐκ* is out of place and should precede *διὰ τέλους.* Stobaeus quoting lines 101—6 omits this verse.

104. 'For all things retire and give place one to another'. For the sentiment compare *Ajax* 669—675. *δίχα*, an adverb, particularizes the meaning of *ἀπό*: so *Antig.* 164, *ἐκ πάντων δίχα.*

107. *μέλαθρα, δέμνια* are accusatives after *ἐστάλην*, which here is perfect in meaning. 'I am come to the vaulted hall and to the couch of the aged', i.e. of the aged Amphitryon: Eur. is peculiarly fond of attaching an adjective with the general significance of 'aged' to a substantive with which it does not properly agree: compare 450, *γραίας ὄσσων πηγάς*, and 1209 *πολιὸν δάκρυον*, 'an old man's tears'.

110. *πολιὸς ὄρνις*, i.q. *κύκνος γέρων*, 692.

111. *ἔπεα μόνον*, 'a voice and nothing more'; cp. 229 *οὐδὲν ὄντα πλὴν γλώσσης ψόφον.*

113. *τρομερά* and *πρόθυμα* are probably used adverbially; for examples see 61, note.

114. *τέκεα πατρὸς ἀπάτορα.* In translating opposite words thus

placed in juxtaposition it is important to bear in mind that the prominent idea which they express is that of *misfortune;* here, for example, ἀπάτορα is not 'fatherless', but 'hapless in your father' or simply 'hapless'; so 1133 ἀπόλεμον πόλεμον, 'a cruel war'. πατρὸς is here, as in 31, unnecessary to the sense, and its insertion is due to the juxtaposition of ἀπάτορα.

116. Ἀΐδα δόμοις. Notice the omission of ἐν, rare except in choric passages. Ἀΐδα is the Doric genitive of Ἀΐδης (Attic Ἅιδης); for the form compare ἐκγενέτα, *Bacch.* 1155, and the similar contraction of the gen. plur. -ᾶν for -άων, as ἀγρωστᾶν in 377.

118. 'Let not your foot untimely flag, nor your limbs with heaviness (βαρύ proleptic), even as a yoke-bearing colt is wearied as it drags a heavy wheeled chariot up a rocky hill'. There seems little doubt that this is the general meaning of this very corrupt passage, but the reading adopted in the text (that of Nauck) differs considerably from that of MSS. The use of πρός to indicate motion *up* an incline is somewhat unusual; it has its nearest parallel in πρὸς ῥόον, *against* stream.

125. 'Let each veteran escort his fellow, with whom his arms were once united in companionship in the battles of their youth, when they were young together'. The war with the Taphii is perhaps referred to.

130. πατρὸς—προσφερεῖς, brachylogy for προσφερεῖς τῶν τοῦ πατρός: *Iliad*, XVII. 51, κόμαι Χαρίτεσσιν ὁμοῖαι.

133. This line is parenthetic, and οὐδ' ἀποίχεται χάρις is to be connected with ἴδετε...αὐγαί.—λέλοιπεν ἐκ τέκνων, Pflugk remarks, is an unusual construction, but is established by good authority, e.g. Soph. *Electra*, 513, οὔ τί πω ἔλιπεν ἐκ τοῦδ' οἴκου πολύπονος αἰκία, Thuc. V. 4, ἀπολιπόντες ἐκ τῶν Συρακουσῶν.

138. ἀλλὰ γάρ, commonly used when the subject is abruptly changed, or a new character appears on the stage; γάρ belongs in reality to a sentence which is here suppressed, but supplied in *Phoen.* 1307, ἀλλὰ γὰρ Κρέοντα λεύσσω...παύσω τοὺς παρεστῶτας γόους. Cp. 442.

141. εἰ χρή μ'...χρὴ δέ. Lycus apologises for the abruptness of his question, but at the same time implies that in doing so he defers rather to Greek habits of politeness than to any regard for the feelings of those addressed. So *Trach.* 809, εἰ θέμις δ' ἐπεύχομαι, | θέμις δ', ἐπεί....

145. The more usual order would be τὸν παρ' Ἅιδῃ κείμενον

πατέρα: for a similar trajection see 735. It is not rare even in prose, e.g. Thuc. VII. 14, *αἱ νῦν οὖσαι πόλεις ξύμμαχοι.*

147. *πένθος αἴρεσθαι* means simply 'to take sorrow upon oneself', and differs little from *πενθεῖν*; it must be distinguished from *πένθος αἴρειν*, 'to exaggerate grief'.

149. The MSS. here read *ως σύγγαμός σοι Ζεὺς τέκοι νέον.* Nauck regards the verse as corrupt and marks a lacuna after *Ζεύς.* Pflugk reads *Ζεὺς ἐκοινώνει λέχους.* Dindorf and Paley allow the MSS. to be correct as far as they go, and complete the verse by adding *θεόν*: in support of this they quote aptly enough *Bacch.* 467, *Ζεὺς δ' ἔστ' ἐκεῖ τις ὃς νέους τίκτει θεούς.* An objection to which their reading is open is the unnecessary and meaningless change of mood, *τέκοι—ἐκλήθης.* We are convinced that the true explanation of the lacuna is to be found by comparing this line with one closely parallel to it in this play, viz. 340. There, as here, Amphitryon says he is called the *ὁμόγαμος* of Zeus; there, as here, the MSS. fail where he apparently speaks of Zeus as the *joint-parent* of Heracles. 340 reads in the MSS. *μάτην δὲ παιδός τοι νεὼν ἐκλῄζομεν.* Of the many emendations of this line which have been proposed one only can claim to give the sense required without departing very widely from the letters of the MSS., and it is surprising that it has not hitherto been adopted. It is Scaliger's *παιδὸς κοινεῶν' ἐκλῄζομεν*, 'I styled you *joint-father* of my son', which requires the change of but a single letter. In 149 almost the same letters occur, τεΚΟΙ ΝΕΟΝ: if we read *τέκνου τε κοινέων* it is easy to see that the copyist's mistake arose from the repetition of the letters TEK. The very rareness of the word *κοινέων* (= *κοινωνός*) was also a pitfall to him. L. and S. recognize it only in the form *κοινών* used by Xenophon, which is linked to *κοινέων* by Hesiod's *ξυνήων* (*Theog.* 595, 601). Compare *λυμέων.*

151. 'Tell me what is this grand exploit which your husband has achieved', i.e. that exploit on which you base his claims to be considered *ἄριστος.* *τί τὸ σεμνόν = τί ἐστι τὸ σεμνὸν ὅ*; Cp. *Bacch.* 492, *τί με τὸ δεινὸν ἐργάσει*; Cobet's proposed alteration *τί δῆτα σεμνὸν* is therefore quite needless. See Shilleto on *Fals. Leg.* § 130.

153. He *says* he strangled the lion with his hands, but really he only snared it.

155. *ἐξαγωνίζεσθε*, 'Is it on these achievements that you rest your contention?' Comp. 1255, *ὡς ἁμιλληθῶ λόγοις.*

157. The antecedent to *ὅς* is to be supplied from the adjective *Ἡρακλείους* in the preceding line; cp. *Trach.* 259, *ἔρχεται πόλιν | τὴν*

Εὐρυτείαν· τόνδε γὰρ (i. e. τὸν Εὔρυτον) μεταίτιον | ἔφασκεν εἶναι. ἔσχε δόξαν εὐψυχίας = ἔδοξεν εἶναι εὔψυχος. Amphitryon refers to this taunt in 184, ὃν σὺ φῂς εἶναι δοκεῖν.

161. κάκιστον ὅπλον. The Greeks held archers, as opposed to hoplites, in contempt, regarding the bow as essentially a barbarian weapon. Thus in the *Persae* of Aeschylus (86, 148, 241) the spear and shield-bearing Greeks (δουρίκλυτοι ἄνδρες, δορυκράνου λόγχης ἰσχύς) are frequently contrasted with the Persian archers (τοξόδαμνος Ἄρης, τόξου ῥῦμα). In a similar manner in the *Ajax* (1120 foll.) Menelaus and Teucer dispute the relative advantages of ἀσπίς and τόξον.—τῇ φυγῇ, '*the* flight', which was certain to ensue.

162. ἀνδρός is emphatic by position.

163. '(But he is brave) who holds his ground and watches with unflinching gaze the swift-ploughing spear, standing firm in the rank'. For ἄλοξ applied to a 'gash', cp. Aesch. *Cho.* 25, ὄνυχος ἄλοκι νεοτόμῳ, and *Rhesus* 796, βαθεῖαν ἄλοκα τραύματος.

165. τοὐμόν, 'my conduct'. ἔχει, 'implies', as in Soph. *El.* 351, οὐ ταῦτα πρὸς κακοῖσι δειλίαν ἔχει;—ἀναίδειαν = cruelty, as αἰδώς = mercy, e.g. in 301.

166. οἶδα κατακτανών, 'I have killed and I know it'.

168. 'So I do not wish to *have them left* when they are grown up to take vengeance on me, and requite me for my deeds'. δίκην is in apposition, not with τιμωρούς, but with the sentence, like ἀμοιβάς in 226; its adverbial use in the sense of *ritu* is to be similarly explained. Instead of translating λιπέσθαι as an indirect middle it would be possible to regard it as a reflexive middle, or neuter, 'to leave oneself', i.e. 'to remain', which is its sense in Homer, e.g. *Od.* III. 196, ὡς ἀγαθὸν καὶ παῖδα καταφθιμένοιο λιπέσθαι | ἀνδρός. For τραφέντων τῶνδε an accusative in agreement with τιμωρούς would be the more natural and usual construction. For the sentiment compare *Andr.* 520.

170. Let Zeus defend his son *in deed;* I will answer for him λόγοισι.

174. We are indebted to Mr Sandys for the following explanation of these lines. 'There is a reference here to the law of libel, κακηγορία. See especially Lysias, *Or.* 10, κατὰ Θεομνήστου. The speech is written for a κακηγορίας δίκη, and we learn from it that among the ἀπόρρητα (or ἄρρητα) was the imputation of cowardice; e.g. to call a man ῥίψασπις would render one liable to a δίκη κακηγορίας. (Similarly the epithets ἀνδροφόνος, μητραλοίας, πατραλοίας.) That the allusion here is a *legal* one is indicated by the word μάρτυσιν in the next line. Cp. Isocr.

Or. 20, § 3, *καὶ περὶ τῆς κακηγορίας νόμον ἔθεσαν ὃς κελεύει τοὺς λέγοντάς τι τῶν ἀπορρήτων πεντακοσίας δραχμὰς ὀφείλειν'.*

177. *ἠρόμην*, 'I ask', aorist for present, *ἐρωτῶ*. The construction is continued in 183. 'I ask the evidence of the thunderbolt &c., do you appeal to that of the Centaurs, as to whom they would single out as bravest'.

178. 'In which he rode against the giants and planted his winged shafts in their hearts'. *βαίνειν, ἐλθεῖν* &c. when indicating *hostile advance* take a dative after them, as in *P. V.* 358, *ἀλλ' ἦλθεν αὐτῷ Ζηνὸς ἄγρυπνον βέλος.* This rendering appears to us better than to take *Γίγασι...πλευροῖς* as a double dative of the whole and part, 'having planted in the giants, in their hearts'.

182. Pholoe, a mountain in Arcadia where Heracles fought with the Centaurs.

184. *τίν' ἄνδρ'...ἢ οὐ*, 'what man but my son?' *τίν' ἢ = τίν' ἄλλον ἤ*, and *οὐ* is a superfluous repetition of the negative idea contained in the disjunctive *ἤ*, examples of which are more common after *μᾶλλον ἤ*, e.g. Hdt. IV. 118, *ἥκει γὰρ ὁ Πέρσης οὐδέν τι μᾶλλον ἐπ' ἡμέας ἢ οὐ καὶ ἐπ' ὑμέας.* Some editors take *ἤ* in its interrogative use, 'Would they not single out my son?' but this appears dramatically less effective.

185. Dirphys, a mountain in Euboea, the inhabitants of which island are called by Homer *Ἄβαντες.—ἐρωτῶν* is a *nominativus pendens;* the sentence ought regularly to be continued *οὐκ ἂν ἐπαινεθείης ὑπ' αὐτῆς.*

189. *μέμφει*, 'you disparage'.

191. 'He perishes by the fault of his comrades *if* (*μή*) they be not brave men'. *τοῖσι συντ.* is here a dative of the means or instrument, for which cp. 1380, note; it = *διὰ τοὺς συνταχθέντας μὴ ὄντας ἀγαθούς. δειλίᾳ τῇ τῶν πέλας* repeats the meaning in other words.

193. *σώματι*, *dativus commodi*, 'to ward off from his body'.

196. Note the sing. *ἀφείς* after *ὅσοι*. *ἄλλοις*, 'with other arrows'.

199. *τυφλοῖς ὁρῶντας*, 'unseen to their vision'. *ὁρῶντας* is scarcely significant by itself, but gives a formal antithesis.

203. L. and S. render 'not riding on the anchor of chance', in which case as a singular subject *δρῶντα* has preceded the transition to the plural is irregular, though it may be justified, e.g. by 195. A stronger objection to this rendering is that *ὁρμίζεσθαι* and *ὁρμεῖν* in this sense are constructed with *ἐπί* and genitive, as in the proverb *ἐπὶ δυοῖν ἀγκυραῖν ὁρμεῖν.* Paley's translation is better, 'if they (i.e. the enemy)

are stationed not out of bow-shot', for which rendering of *τύχη* he compares *Troad.* 643, *ἐγὼ δὲ τοξεύσασα τῆς εὐδοξίας* | *λαχοῦσα πλεῖον τῆς τύχης ἡμάρτανον*, 'I aimed at good repute, yet though I gained much of it I missed the mark'. To this rendering we must add the caution that *τύχη* never strictly has the literal meaning of 'bow-shot'; its meaning in both these passages is coloured by its ordinary sense of 'chance'; its double meaning is illustrated by *Titus Andronicus* II. I. I, Now climbeth Tamora Olympus' top, Safe out of *Fortune's shot.* *ἐκ* = *ἔξω* as in *ἐκ βελέων* 'out of shot', *Iliad*, XIV. 130. For a literal parallel to this metaphor compare Thuc. VII. 30, *τῶν ἐν τοῖς πλοίοις ὁρμισάντων ἔξω τοξεύματος τὰ πλοῖα.*

205. *τῶν καθ. πέρι*, 'about the subject in hand'.

213. *εἰ δ' οὖν θέλεις*, 'but if you *do* wish'. *δ' οὖν*, *ceterum*, reverts to the question of the expediency of slaying the children, which was interrupted at 209, *ἀλλὰ τοῦθ' ὅμως, κ.τ.λ.* *αὐτὸς*, 'unmolested by us'; so Ar. *Ach.* 504, *αὐτοὶ γάρ ἐσμεν...κοὔπω ξένοι πάρεισι.*

220. *Μινύαισι* is to be pronounced as a trisyllable, or we must allow a metrical latitude where proper names are in question. The legend referred to was to the effect that Erginus, King of Orchomenus, yearly exacted a tribute of 100 oxen from the Thebans, who had slain his father, Clymenus; Heracles defeated and killed Erginus, and compelled the Minyae to pay an annual tribute twice as great as that which they had formerly exacted.

221. *ἐλεύθερον*, 'look with free glance'.

226. *ἀμοιβὰς* and *χάριν* are accusatives in apposition with the sentence; compare the similar use of *ἄποινα* in *Alc.* 7, *καί με θητεύειν πατὴρ* | *θνητῷ παρ' ἀνδρὶ τῶνδ' ἄποιν', ἠνάγκασεν.* Translate, 'a recompense for his purging land and sea, and a grateful return for his toils'.

228. *ἀρκεῖ*, 'such aid nor Thebes nor Hellas renders'.

234. 'Beyond the bounds of Atlas', i.e. the pillars of Heracles, Gibraltar and Abyla, regarded as the limits of the earth in the West.

235. For *ἂν* Elmsley, followed by Nauck, reads *νιν*: but *ὥστε φεύγειν ἂν* stands for *ὥστε βούλεσθαι φεύγειν.* Comp. Thuc. II. 49, *τὰ δὲ ἐντὸς οὕτως ἐκάετο ὥστε μήτε ἀνέχεσθαι...ἥδιστά τε ἂν εἰς ὕδωρ ψυχρὸν σφᾶς αὐτοὺς ῥίπτειν*, 'so that they could not (as a fact) endure,...and *would have liked* to throw themselves into cold water', i.e. they would have done so had it been possible. The sentence is conditional, as is shown by *Gorgias* 464 D where the protasis is supplied: *ὥστ' εἰ δέοι ἐν παισὶ διαγωνίζεσθαι πότερος ἐπαΐει περὶ τῶν χρηστῶν σιτίων καὶ πονηρῶν ὁ ἰατρὸς ἢ ὁ ὀψοποιός, λιμῷ ἂν ἀποθανεῖν τὸν ἰατρόν.*

236. ἀφορμάς, 'resources', 'funds' on which they can draw; commonly used in the sense of 'capital', 'banking stock'.

238. λέγε, i.e. κακῶς λέγε corresponding to δράσω κακῶς. '*You* may defame me in speech of towering boastfulness, but for ill words *I* will return you ill deeds'. λόγοις is attracted to the case of the relative. τῶν λόγων, '*those* words' mentioned in the last line. Compare 269, 310, 1263.

241. ἄνωχθε (=ἀνώγετε), a form used by Homer, *Od.* XXII. 437, and in *Rhesus* 987; the sing. ἄνωχθι occurs in Homer, Aeschylus and Eur. Of this suffix -θε in the 2nd plur. of the perf. act. imperative the only other certain example is ἐγρήγορθε (*Iliad*, VII. 371). 'Buttmann was certainly right in saying that from the similarity of sound to that of the passive terminations (τέτυφθε, ἔφθαρθε etc.), the τ sometimes passes into θ. The want of a vowel belonging to the stem misled the instinct of the language, which was used to such groups of letters only in the middle, into confusing them with the middle terminations. In the case of ἄνωχθε this view is confirmed by the 3rd sing. ἀνώχθω (active), *Iliad* XI. 189'. Curtius, *The Greek Verb*, p. 384 Eng. trans. In Eur. ἄνωχθε is to be regarded as a conscious reproduction of an Epic form.

246. τὰ νῦν τάδε, 'I rule *here* now': τάδε, literally, 'as regards what we see before us': so *Tro.* 99, οὐκέτι Τροία τάδε, 'here no more is Troy': Thuc. VI. 77, οὐκ Ἴωνες τάδε εἰσί, 'here are no Ionians'.

247. πρέσβεις here and in *Persae* 840=πρεσβῦται: generally it is used as the plural of πρεσβευτής, 'an envoy'.

248. MSS. have στενάζετε and 1054 αἰάζετ': verbs in -ζω indicating sound usually have futures in -ξομαι, but in tragedy the active form is, though rarely, permitted, e.g. ἐκβάξω, Aesch. *Ag.* 498, κλάγξω, *Persae*, 947.

251. γεγῶτες as in 1175 simply=ὄντες.

252. τούς. An archaic use of the article (strictly a demonstrative), as a relative. Some editors quite needlessly read λοχεύμαθ' οὓς. For the present σπείρει with ποτέ cp. *Bacch.* 2, Διόνυσος ὃν τίκτει ποθ' ἡ Κάδμου κόρη, and see note on 7. According to the common version of the legend it was *Cadmus* who sowed the teeth, and the dragon was the offspring of Ares.

257. 'Who, though a mean interloper and no Cadmean, lords over true-born citizens'. τῶν ἐτῶν is our own correction of the MSS. reading τῶν νέων, which we do not hesitate to condemn as corrupt. τῶν νέων must mean, not 'new-comers', but 'young men', and it is pointless to say that he is 'worst of the young men', or that he 'rules the young men'. The hardship of his rule is evidently that it is an

alien rule, not that Lycus heads a faction of young men. On the other hand ἐτῶν affords just the contrast which ἔπηλυς requires, and at the same time as a rare word would be likely to puzzle an indifferent copyist; all the change required is that in τωννεων τ and not ν should be repeated with a slight transposition. We find ἔτης contrasted with a ruler in Eur. *fragm.* 1003, πόλεως μὲν ἀρχῷ φωτὶ δ' οὐκ ἔτῃ πρέπων, and again in Aesch. *Supp.* 247 the Chorus asks the king of the Argives whether he is ἔτης or πόλεως ἀγός. The word ἔτης is known to occur only in one other passage in tragedy, viz. Aesch. *fragm.* 314.—κάκιστος is not to be taken with ἔπηλυς, but is a parenthetic exclamation—'rules, the mean fellow! over citizens'. So ὁ παγκάκιστος in 731.

260. ἀπέρρων, 'go (and a curse go with thee), to whence thou camest hither': so ἄπερρε in Aristophanes = *abi in malam rem.* Compare ὀνήμενος, similarly related to ὄνησο, in Homer, *Od.* II. 33, ἐσθλός μοι δοκεῖ εἶναι ὀνήμενος, 'he seemeth a true man, and blessing betide him'. Compare also 1290, ἀποφθαρήσεται.

262. 'Not so far is he hidden beneath the earth', as to make us forget his services to Thebes, '*for* (ἐπεί) for those services he gets no due reward'.

264. διολέσας ἔχεις, in this common construction we see an approach to the English use of the auxiliary verb, though the literal meaning, 'you possess the land which you have destroyed', is not altogether lost. Comp. *Bacch.* 53, εἶδος θνητὸν ἀλλάξας ἔχω, 'I have assumed and wear a mortal shape'.

266. '*And yet* am I officious (πολυπράγμων) if I help my friends when they are dead and most need friends?' ἔπειτα, 'after that,' 'nevertheless': *Alc.* 822, ἔπειτα δῆτά μ' ἐξενίζετε; 'in spite of that (the death of Alcestis), were you entertaining me?' See Shilleto on *Falsa Leg.* § 28, crit. note.

269. τὸν πόθον, '*that* desire', alluded to in ποθεῖς. διώλεσας, you have lost the ability to realize your wish.

272. χαίρειν ἐν differs from χαίρειν with a simple dat. ('rejoice at') in that it means 'to rejoice in the possession of a thing'. So Aesch. *Eum.* 996, χαίρετ' ἐν αἰσιμίαισι πλούτου '*enjoy* the blessing of wealth'.

274. 'For if it were not distraught, it would never have got you for its master'.

275. αἰνῶ, like ἐπαινῶ, is used in politely declining services; cp. *P. V.* 340, τὰ μέν σ' ἐπαινῶ...ἄταρ μηδὲν πόνει.

280. φιλῶ, 'how should I not love?' φιλῶ is indic. as is shown by Soph. *El.* 923, πῶς δ' οὐκ ἐγὼ κάτοιδ' ἅ γ' εἶδον ἐμφανῶς;

281. *μοχθεῖν* with acc. 'to toil for'; so *Phoen.* 1549, *παραβάκτροις ἃ πόδα σὸν τυφλόπουν θεραπεύμασιν αἰὲν ἐμόχθει.*

282. *τῷ ἀν. τρόπῳ* apparently = *τῷ ἀναγκαίῳ* simply, 'necessity'; Pflugk quotes *ἑκουσίῳ τρόπῳ*, 'willingly', *ποιητῷ τρόπῳ*, 'treacherously', &c.; but these instances are scarcely apt, and Paley is right in suspecting corruption; *βροτῷ* would give a good sense, while owing to *βροτόν* in the next line it would be especially liable to alteration by an over-ingenious copyist; 'what mortal must needs submit to it is idle for mortal to fight against'.

289. *δειλίας ὕπο*, 'with cowardice'; *ὑπό* marks attendant circumstances, as *Hipp.* 1300, *ὡς ὑπ' εὐκλείας θάνῃ*, *Ion*, 1333, *καθαρὸς Ἀθήνας ἔλθ' ὑπ' οἰωνῶν καλῶν*, 'attended by good omens'. Compare *ὑπὸ λύρας*, *σάλπιγγος* &c. 'to the sound of'.

290. 'And my glorious husband needs not to asseverate that he would be unwilling to save these children to their dishonour; for men gently born are distressed at disgraces, for their children's sake', who would inherit from their parents the name of cowards. Verbal adjectives in *-τος* *usually* have a passive sense; if *ἀμαρτ.* be passive it comes from *μαρτύρεσθαι*, 'to call to witness'; but as e.g. *ἄκλαυστος* means 'not weeping' as well as 'unwept', it is possible that *ἀμαρτ.* is here active, and to be connected with *μαρτυρεῖν* (intrans.) 'to bear witness'. On the analogy of *ὕποπτος* (*Hec.* 1135), 'suspecting', *πιστός* (*P. V.* 917), 'trusting', we should then translate *ἀμαρτ.* 'does not testify', i.e. he is not here to do so.

297. *καὶ τίς* and *καὶ πῶς* differ from *τίς καί*, *πῶς καί* (which are simply interrogative) in that they impart a tone of surprise or incredulity to the question; 'Why, who ever...'

298. *ὡς*, i.e. *νομίζεις ὡς*.

299. *σκαιόν* = *σκαιὸν ὄντα*, i.e. *σκαιόν* is in apposition to rather than in agreement with *ἄνδρ' ἐχθρόν*.

301. 'For in their case you will more easily obtain mercy by making friendly overtures'.

303. *φυγάς* (for *φυγήν*) is attracted to the number of *τέκνων*.

304. *περιβαλεῖν*, *scil.* *αὐτοῖς*, 'to invest them with safety to which is attached the misery of poverty'; *σύν* marks the accompanying circumstances. For the metaphor contained in *περιβαλεῖν* compare *Iliad*, XVII. 742, *μένος ἀμφιβαλόντες*: so commonly *περιτιθέναι*.

305. 'For there is a saying that a host keeps his gracious looks for his friend in banishment only for a single day'.

307. *ὅμως*, 'all the same', avoid it as you will. Cp. 100.

309. ἐκμοχθεῖ 'struggles to escape the destiny sent by the gods'. The word is used in a different sense in 22; here it = ἐκπονεῖν in 581. In the plural τύχαι usually has a bad sense 'mischances'.

310. ἡ προθυμία, '*that* sanguine hope is folly': πρόθυμός ἐστι is equivalent to προθυμίαν ἔχει.

311. This feeble line looks like the 'tag' of a copyist, too dull to appreciate the epigrammatic abruptness with which Megara's speech ends in the preceding line.—For οὐδεὶς μή with fut. indic. see Goodwin, *Moods and Tenses* § 89, 1.

313. ἐπαύσατ' = ἐπαύσατο, 'he would easily have been stopped'.

316. οὔτοι...οὐδέ. "οὐκ...οὐδέ are properly used where the second clause is emphasized as stronger than the first, e.g. *Heracl.* 64, οὔτοι βίᾳ γέ μ' οὐδὲ τούσδ' ἄξεις λαβών, 'you shall not take me—*no, nor these either*'. But where the two clauses are strictly on a par as regards emphasis οὐ (οὔτοι)...οὔτε is sometimes found". Prof. Jebb on *Ajax*, 428.

325. Paley is right in keeping εἰ πρόθυμος εἶ, which is unnecessarily changed by Nauck and Dindorf to ᾗ πρόθυμος εἶ, not observing that τἄλλα is euphemistic for τὸν φόνον, as it is again in 726 and 1125.

328. διπλᾶ after ἀμφοῖν must mean not a *double* but a *simultaneous* favour; such is apparently the sense of διπλοῦς in Soph. *Phil.* 1370, χοὔτω διπλῆν μὲν ἐξ ἐμοῦ κτήσει χάριν | διπλῆν δὲ πατρός, '*alike* (i.e. by a single act) win my father's gratitude and mine'. So too in line 950 διπλοῦς δ' ὀπαδοῖς ἦν γέλως φόβος θ' ὁμοῦ, '*simultaneous* laughter and dread'. No doubt in the present instance as in the last quoted example διπλᾶ owes its place to the purely verbal antithesis with εἷς, ὁμοῦ: εἷς and διπλᾶ are in fact in sense inseparable. For their attraction for one another compare Soph. *Ant.* 14, μιᾷ θανόντων ἡμέρᾳ διπλῇ χερί, and 937 of this play.

329. κόσμον here no doubt means the clothing, ornaments and unguents used in laying out a corpse for the funeral; particularly it refers to the chaplet placed on the head of the dead person (περιβολὰς κόμης, 562). In the present case they are worn by living persons who know their end to be at hand, as in the similar case of Alcestis, ἐξελοῦσα κεδρίνων δόμων | ἐσθῆτα κόσμον τ' εὐπρεπῶς ἠσκήσατο (*Alc.* 160).

331. 'At all events *this*': for ἀλλά...γε compare Soph. *O. C.* 1276, πειράσατ' ἀλλ' ὑμεῖς γε, 'do *you* at least try'.

337. τῆς οὐσίας, 'the substance' i.e. the ownership of the house and all that it contains, opposed to ὄνομα, your *nominal* home.

340. For the reading see note on 149.

341. ἦσθ' ἄρα, 'thou wast not, it seems, so good a friend as I thought thee'. For the idiom οὐκ ἄρα followed by a past tense (imperfect, aorist or pluperfect) see Shilleto's notes on Thuc. I. 69 and *Fals. Leg.* § 177. For ἥσσων φίλος (compare μέγας φίλος, 'a powerful friend', *Medea*, 549) editors generally though needlessly have adopted ἧσσον φίλος. Amphitryon has spoken of *gaining* Zeus as his ὁμόγαμος, exactly as one speaks of gaining a *friend*, κτᾶσθαι φίλον. After events, says he, show that you are not the all-powerful friend which your conduct then should have implied.

347. 'Thou art a stupid kind of god' (referring to οὐκ ἐπίστασαι), 'or thy nature is unjust'. τις apologizes for the personal directness of ἀμαθὴς εἶ θεός, by making the taunt general. Compare Theocr. XVIII. 10, ἦ ῥά τις ἐσσὶ λίαν βαρυγούνατος, 'you must be a stiff-kneed sort of fellow'. So τις is used (like *quidam* by Cicero), to tone down a metaphor which is conceived to be incorrect or over bold, as in 671, εἱλισσόμενός τις αἰών, 'Time, like some rolling stream'.—θεός must be pronounced as a monosyllable, as it is in *Or.* 399, δεινὴ γὰρ ἡ θεός, ἀλλ' ὅμως ἰάσιμος.

348. The Chorus sing of the twelve Labours of Heracles, culminating in his last and, as they deem it, fatal quest of bringing Cerberus from Hades. The recital of his triumphs is but the prelude to the dirge with which their chant ends (v. 426 foll.), even as Phoebus closes his glad strains with the sad Linus song. ἐπ' εὐτυχεῖ μολπᾷ, '*after* a song of victory'. Probably this ode is constructed on the model of the Pindaric θρῆνος, which began by enumerating the triumphs and successes of the departed.

353. εἴπω is a deliberative subjunctive, the mood being quite independent of εἴτε. Compare Thuc. VII. 1, ἐβουλεύοντο εἴτε διακινδυνεύσωσιν ἐσπλεῦσαι εἴτε κατὰ γῆν ἔλθωσι.

357. 'The praise of noble deeds is a glorious tribute to the dead'. ἀρετή strictly 'a good deed' here stands for the recital of it, and practically = δόξα. Comp. Soph. *Phil.* 1420, ἀθάνατον ἀρετὴν ἔσχον, 'I won undying fame', and so Pindar often uses it. The plural ἀρεταί is not merely a poetical variation for the sing.; the plurals of abstract nouns in Greek (prose as well as verse) are commonly used to express repeated manifestations or varieties of a quality; here ἀρεταί = the praise won on different occasions by various πόνοι.

361. 'And he had his fair head covered with the tawny lion's grim gaping fangs, and hung its skin on his back', i.e. Heracles' face appeared between the lion's jaws, while its skin drooped from his

head down his back. For ἐπινωτίζειν 'to lay on the back', Pflugk well compares a passage from the *Pastoralia* of Longus (I. 9), λύκου μεγάλου δέρμα λαβὼν περιέτεινε τῷ σώματι ποδῆρες καταν ωτισάμενος, and *Rhesus*, 208, λύκειον ἀμφὶ νῶτα θήσομαι δορὰν | καὶ σχῆμα θηρὸς ἀμφ' ἐμῷ θήσω κάρᾳ.

368. ξύνοιδε, absolutely, 'is witness thereto'; so in Aeschines *Adv. Ctes.* § 57 ἐὰν δύνωμαι ἀπομνημονεῦσαι ἅ σοι σύνοιδα, 'the evidence I have *against* you'.—The scene of the fight with the Centaurs is in 182 laid at Pholoe in Arcadia. Perhaps here Euripides is thinking of Homer's story of the battle between the Centaurs and Lapithae in Thessaly (*Iliad*, I. 267).

369. ἄκαρποι, i.e. wasted by the Centaurs.

371. Homole, a mountain near the Peneus. ἔναυλοι, 'haunts', i.e. shepherds' châlets or sleeping-places in the mountains, an Epic word.

372. πεύκαισι, the legend represents the Centaurs as armed with pines. Observe the use of the dative of instrument with πληροῦντες (=arming) instead of the more usual genitive.

378. θηροφόνον θεὰν Οἰνωᾶτιν, Artemis, who had a famous shrine at Oenoë in Argolis.—ἀγάλλει, i.e. he made it an ἄγαλμα to her; the stag being sacred to Artemis Heracles was obliged to appease her anger for killing it.

383. ἀχάλινα, probably an adverb, 'ravenously'. ἐθόαζον, they hurriedly despatched, devoured greedily. Comp. *Bacchae*, 65, θοάζω Βρομίῳ πόνον ἡδύν, 'perform a task with wild gestures'.

385. 'Feeding unnaturally on cheer of human flesh'. Comp. *Bacch.* 139, αἷμα τραγοκτόνον, ὠμοφάγον χάριν, 'the blood of slaughtered goats, the welcome feast of raw flesh'.

386. The epithet ἀργυρορρύταν is probably derived from the rich mines of silver and gold existing in Thrace.

389. τὰν...ἀκτάν, supply περῶν.

390. The Anaurus flows into the *sinus Pagasaeus*, near Mount Pelion, not into the Malian gulf (as Paley who reads Μηλιάδ'). Amphanaea, the region in the neighbourhood of Amphanae, a town near Pagasae. According to the legend Cycnus was a robber and son of Ares who challenged Heracles to single combat. The story is the subject of the 'Shield of Heracles'.

398. MSS. ὃς ἄπλατον, but a long syllable is required in place of ὅς. Bergk suggested ζάπλουτον.

400. On the suppression of piracy by Heracles, πόντια καθάρματα, see note on 20. Probably we have here the mythical presentment of

the fact that the Phoenicians first established a police of the sea, the worship of Heracles being a peculiarly Phoenician cult.

402. *ἐρετμοῖς* is an epexegetic dative: 'made calm for men to row'. Euripides clearly has in mind Pindar's language on the subject of Heracles, *ναυτιλίαισι πορθμὸν ἀμερώσαις* (*Isthm.* III. 75).

406. *κατέσχε*, he controlled, restrained, i.e. prevented from falling.

410. We must not suppose that the adjective *Εὔξεινον* is arbitrarily transferred from the substantive to which in sense it belongs, but rather that *οἶδμα λίμνας*, as conveying a single idea, is regarded as a single compound word, 'sea-surge'. See note on 468.

411. *τίν' οὐκ*, i.e. *ἅπαντα*, as in Dem. *de Cor.* § 48, *εἶτ' ἐλαυνομένων καὶ ὑβριζομένων καὶ τί κακὸν οὐχὶ πασχόντων πᾶσα ἡ οἰκουμένη μεστὴ γέγονε προδοτῶν.*

414. MSS. read *πέπλων χρυσεόστολον φάρος* which beyond question is corrupt; the reading of the text is Nauck's suggestion, though he has not adopted it in his text.

415. 'A fatal quest of a girdle'; fatal because it led to the destruction of Hippolyte and the whole race of Amazons.

417. *σώζετ'* for *σώζεται* is a rare elision; hence Pflugk and other editors prefer *σώζεται Μυκήναις.*

420. *κύνα*, compare 1274. *κύων* is applied by the poets in a transferred sense to many different animals, always however with an epithet to limit its application; e.g. the eagle, *P. V.* 1021, *Διὸς πτηνὸς κύων*, the griffins *ibid.* 803, *Ζηνὸς ἀκραγεῖς κύνες.*

421. *ἐξεπύρωσεν*, he seared the neck as he cut off each head.

424. *ἔκτα*, this syncopated 2nd aor. is strictly Homeric; it is retained by the Aldine in *Med.* 1398 and is used once by Soph. (*Trach.* 38).—*βοτῆρα*, i.e. Geryon, of Erythia, a small island on which Gades was built. Heracles put the hydra's blood on the arrows with which he shot Geryon.

425. Connect *ἄλλων τε* with *τε* in the next line; compare 1275 *μυρίων τ' ἄλλων πόνων | διῆλθον ἀγέλας κὰς νεκροὺς ἀφικόμην.* As in the case of *ἄλλως τε καὶ* the attention is specially drawn to the words introduced by *καί* (here the second *τε*). *ἄλλων* does not mean 'other than those I have already mentioned'.—*δρόμων ἀγάλματα* is a very peculiar and unusual way of putting 'courses which confer distinction': it looks like a reminiscence of Pindar's language inaccurately applied, e.g. *Nem.* VIII. 26 *δισσῶν σταδίων Νεμεαῖον ἄγαλμα* where *ἄγαλμα* means 'the ode in celebration of a Nemean victory'.

432. 'And the returnless life's journey (journey from life) of thy

children, godless and unjust, the bark of Charon awaits', i.e. waits to carry them on the journey to Hades on which the godless and unjust Lycus is sending them.

444. τοῦ μεγάλου δήποτε, 'Heracles once *styled* "the great"'. δήποτε is often so joined with a mixture of pathos and irony to an epithet which has become unreal by altered circumstances; *Tro.* 506, ἄγετε τὸν ἁβρὸν δήποτ' ἐν Τροίᾳ πόδα, the 'delicate foot' (i.e. so then esteemed), *Supp.* 1131, ἀντὶ σωμάτων εὐδοκίμων δήποτ' ἐν Μυκήναις, 'persons once styled "εὐδόκιμοι"'. δήποτε τὸ πρὶν = πρίν ποτε δή.

445. ὑποσειραίους is a conjecture for MSS. ὑπὸ σειραίοις, which is unintelligible; the dative ποσίν is dependent on ὑποσειραίους; 'dragging her children in a string at her feet'. Megara comes on the stage with her children on either side of her clinging to her robes; this suggests a comparison, here and again in 454, with the σειραῖοι, or trace-horses, which were harnessed to the τέθριππος on either side of the ζύγιοι ἵπποι.

452. This line, weak in sense and faulty as to Greek, is an interpolator's explanation of the preceding; it seems not unlikely that it may be an expansion of a gloss ἢ φονεύς upon the somewhat rare word σφαγεύς.

460. ἐξέπαισαν, 'have dashed me from my expectations'. Compare the use of ἐκκρούειν in Plato, *Phaedrus*, 228 E, ἐκκέκρουκάς με ἐλπίδος, ὦ Σώκρατες. Hopes are said to disappoint expectation when they are *unfulfilled*, just as winds are said to produce a calm, i.e. by their *absence*, e.g. Soph. *Ajax*, 674, δεινῶν ἄημα πνευμάτων ἐκοίμισε | στένοντα πόντον. Compare the similar apparent contradiction of language in 771, δοκημάτων δ' ἐκτὸς ἦλθεν ἐλπίς.

462. ἔνεμε, 'he *talked of giving* you', and so 467, ἦσθα, 'he pictured you as being'. The imperfect, as also the present, are not unfrequently thus employed to mark a statement or belief conceived without regard to actual fact. So Hdt. VII. 220, Leonidas declines to accompany the allies in their retreat from Thermopylae, μένοντι δὲ αὐτοῦ κλέος μέγα ἐλείπετο, 'he *conceived* that by remaining great glory was in store for him'.

464. By Homer the Pelasgians are placed in Thrace; Eur. uses Πελασγικός either in the general sense of 'Greek', or, as here and *Phoen.* 107, of 'Argive'.

468. ἔγκληρα, 'an heiress' dower': so ἔγκληρος εὐνή, *Hipp.* 1011, 'marriage with an heiress'.—τἀμὰ πεδία γῆς, the possessive is in agreement with the single substantival idea πεδία γῆς, 'my plain-lands',

so *Od.* XIV. 197, ἐμὰ κήδεα θυμοῦ, 'my heart-sorrows', and Pindar *Ol.* VIII. 42, Πέργαμος ἀμφὶ τεαῖς, ἥρως, χερὸς ἐργασίαις ἁλίσκεται, 'about thy handiwork'.

470. σήν still refers to the *second* son.

471. As an adjective δαίδαλον occurs in Aeschylus, and frequently in Homer and Pindar: the MSS. reading is Δαιδάλου, but there is no legend ascribing the club of Heracles to the workmanship of Daedalus. Pflugk suggests Μαινάλου comparing Propertius V. 9. 15 *Maenalio iacuit pulsus tria tempora ramo Cacus.* In that passage, however, *Maenalio* means nothing more than 'Arcadian', the club having been taken by Heracles, according to one legend, from the grove of Zeus at Nemea.

478. There is a play here on the simple meaning of ἀνάπτειν, found in *Medea,* 770, ἐκ τοῦδ' ἀναψόμεσθα πρυμνήτην κάλων, and its metaphorical signification, as in 35, κῆδος ἀνημμένον. Compare *Tro.* 811, ναύδετ' ἀνήψατο πρυμνᾶν.

480. μεταβαλοῦσα, intransitive, 'instead'.

482. λουτρά has a double reference to the marriage and funeral rite, to the washing of the corpse and to the sacred water sprinkled on the bride by her own or the bridegroom's mother. There is a similar play on its double sense in *Hec.* 611, where Hecuba is speaking of her dead child Polyxene,

> ὡς παῖδα λουτροῖς τοῖς πανυστάτοις ἐμὴν
> νύμφην τ' ἄνυμφον, παρθένον τ' ἀπάρθενον
> λούσω προθῶμαί τ'.

Compare *Romeo and Juliet,* V. 3.

> Sweet flower, with flowers thy bridal bed I strew—
> O woe thy canopy is dust and stones!—
> Which with sweet water nightly I will dew,
> Or, wanting that, with tears distilled by moans.

483. γάμους in its Homeric sense of 'the marriage-feast': cp. γάμον δαινύναι, ἀρτύειν. ἑστιᾶν usually takes a cognate accusative in the plural, as γενέθλια, ἱερά, νικητήρια ἑστιᾶν.

484. Compare *Iph. Taur.* 369, Ἅιδης Ἀχιλλεὺς ἦν ἄρ', οὐχ ὁ Πηλέως | ὅν μοι προτείνας πόσιν κ.τ.λ., and *Romeo and Juliet,* IV. 5, 'Death is my son-in-law, death is my heir, My daughter he hath wedded'.

487. As the bee reproduces the essence of many flowers in a drop of honey, so Megara desires to reproduce her children's lamentations in a single expression of concentrated woe.

490. The MSS. have εἴ τις φθόγγον εἰσακούσεται, but the future seems out of place and Nauck's correction εἴ τις φθόγγος εἰσακούεται is preferable to Elmsley's εἴ τις φθόγγον εἰσακούσεται φθιτῶν.

493. μακαρία, a word specially associated with marriage congratulations: see *Medea*, 957, and Verrall's note.—βροτοῖς, 'in the opinions of men': cp. Soph. *O. R.* 8, ὁ πᾶσι κλεινὸς Οἰδίπους καλούμενος. Here βροτοῖς must not be regarded as a dative of the agent, which is rare except after a perfect passive, but as a dative of reference, as appears e.g. from *O. R.* 40, ἀλλ', ὦ κράτιστον πᾶσιν Οἰδίπου κάρα.

495. 'For *your* mere coming would be enough; for they who slay your children are too cowardly to face *you*'. The nominatives of the pronouns of the 1st and 2nd person are in tragedy invariably emphatic, and we must so render σύ if these lines are genuine. Probably they were inserted to explain καὶ σκιὰ φάνηθί μοι,—your mere appearance as a shadow would be enough to alarm cowards such as Lycus. Pflugk remarks with justice that whether we render ἐς σέ γ' *tecum comparati* or *ad pugnam tecum ineundam* the sense equally requires πρός instead of ἐς. ἅλις ἱκανός is not justified by any parallel, though, if the line were deserving of emendation, we might punctuate ἅλις γάρ· ἐλθὼν κ.τ.λ.

499. τέκνοισι, notice the use of the dative after ὠφελεῖν, which usually governs an acc.

504. If ὅπως be taken with ἥδιστα then μὴ λυπούμενοι must be rendered '*if* ye do not fret yourselves'. But it may equally well be treated as = ὁρᾶτε·ὅπως: for this elliptical use of ὅπως to express an admonition (with a future) cp. *Nubes*, 824, ὅπως δὲ τοῦτο μὴ διδάξεις μηδένα, 'mind you tell nobody'.

506. 'Since time knows not how to keep hopes alive, but when it has sped its own business it *straightway* vanishes'. The aorist marks the instantaneous nature of the act. For διάπτασθαι, of the sudden *disappearance* of a bird in its heavenward flight, compare Hom. *Od.* I. 320 (describing the miraculous disappearance of Athene), ὄρνις δ' ὣς ἀνοπαῖα διέπτατο.

509. 'And yet (καὶ = *atque*) Fortune in one day stripped me of my glory (τὸ ὀνομαστὰ πράσσειν, cp. *Alc.* 605, κεδνὰ πράξειν) like some bird flying heavenward'. For πτερόν, 'a winged thing', cp. *Phoen.* 806, τὸ παρθένιον πτερόν, i.e. the Sphinx. πρὸς αἰθέρα (supply πετόμενον), 'in heavenward flight'; so in *Tro.* 1320, πτέρυγι πρὸς αἰθέρα is to be joined, 'with heaven-soaring wing'. The metaphor expressing the suddenness of the vicissitudes of fortune is illustrated by the legend

of the eagle which carried away the cap of Tarquinius Priscus as he approached Rome (Livy, I. 34). Compare Hor. *Od.* I. 34, *Hinc apicem rapax Fortuna cum stridore acuto sustulit.* There is a close parallel to the sentiment in *Proverbs*, 23. 5, 'Fcr riches certainly make themselves wings: they fly away as an eagle toward heaven'.

514. At this point Heracles is seen approaching on his return from Hermione (cp. 615). As it is only at v. 523 that he catches sight of the *πρόπυλα* of the palace, which formed the background of the stage, it is manifest that he enters by one of the *πάροδοι* by which the chorus came into the *ὀρχήστρα* from the sides of the stage.

515. *ἀφασία δὲ κἄμ' ἔχει*, 'neither do I know what to say of it', referring to Megara's question *τί φῶ*; Paley assigns too much significance to the phrase when he interprets it as meaning that Amphitryon is silent during the conversation of Heracles and Megara.

516. *ὃν γῆς νέρθεν*, supply *ὄντα*.

518. *ποῖα*, 'Nay, this is *no* fevered vision that I see'. *ποῖος* is very commonly thus used where the question is practically equivalent to a negation. Compare 1271, *ποίους ποτ' ἢ λέοντας κ.τ.λ.*, 'was there ever lion or Typhon?' i.e. there never was. To the dimmed faculties of the old man the sudden apparition of Heracles seems like a waking dream; but the wife's instinct is not deceived. The singularly heteroclite word *ὄνειρος* or *ὄνειρον* has for its plural *ὄνειροι* or *ὀνείρατα*: *ὄνειρα* is apparently only found, besides this instance, in one passage of the Anthology.

521. *Διὸς σωτῆρος*, i.e. that god at whose altar you have taken refuge; see 48.

524. *εἰσεῖδον*, notice the characteristic use of the aorist (where English would employ a present) in exclamations and brief emphatic utterances which require no accurate definition of time. We may render, 'What joy to see!' So *Hec.* 1276, *ἀπέπτυσα*, 'Out upon you!', *Elect.* 248, *ᾤμωξ' ἀδελφὸν σόν*, 'Alas for your brother!', *Hipp.* 715, *καλῶς ἔλεξας*, 'Well said!' Ar. *Nubes*, 1240, *θαυμασίως ἥσθην θεοῖς*, 'A pretty notion, indeed, your gods!' Above in 222 we might render *οὐδ' Ἑλλάδ' ᾔνεσ'*, 'and shame on Hellas!'

527. Heracles infers that the cause must be grave which compels Megara to quit the retirement which Athenian manners prescribed even to married ladies, and mingle in a promiscuous throng of *men*.

530. *καινόν* in the sense of 'sudden', 'violent', as in 1118, 1177 and in 1173 *νεωτέρων κακῶν*. Dindorf and Nauck read *τί καινὸν ἦλθε τοῖσδε δώμασιν χρέος*, and assign the following two lines to Amphitryon.

Paley keeps the MSS. reading and arrangements, remarking that the license of three actors speaking is in this play very sparingly used. In line 533 Heracles failing to elicit any information from the excited language of his wife, turns to Amphityron, but Megara interrupts. In fact Euripides shows much dramatic skill in confining the attention to a pair of speakers by the artifice of representing Megara as labouring under incontrollable emotion. Remark how throughout the early scenes the calm and dignified language of the aged Amphitryon contrasts with the impatience and excitability of the mother; when Amphitryon breaks silence in 586 it is to urge caution.

536. *οἰκτρόν* is active, 'compassionate', or 'emotional'.

538. *Ἄπολλον*, i.e. *ἀποτρόπαιε*, invoked under similar circumstances of alarm as *Παιάν* in 820.

543. 'He bears sway over Cadmus' seven-gated city'. The expression is confused and poetical; *κράτος ἔχειν τινός = κρατεῖν τινός*.

544. *τί* is the object of the expression *ἦλθε πρὸς ὑμᾶς φόβος* which is practically = *ἐφοβεῖσθε*. So in *Tro.* 60, *ἦ πού νιν...εἰς οἶκτον ἦλθες πυρὶ κατηθαλωμένης*, where *νιν* is accusative governed by the transitive idea *ᾤκτειρας* contained in *εἰς οἶκτον ἦλθες*.

546. *ὀρφάνευμ' ἐμῶν τέκνων*, 'my friendless children'. For this use of a substantive followed by an attributive genitive to express the property of an adjective compare 700, *δείματα θηρῶν*, 'dread monsters', and 810, *δυσγένει' ἀνάκτων*, 'our low-born king': compare also Virg. *Aen.* XI. 407, *artificis scelus*, i.e. *artifex scelestus*.

547. *ἐκτισαίατο*. The Ionic form of the 3rd pers. plural passive and middle *-ατο* for *-ντο* is rare in the tragedians and occurs only in the optative; generally it occurs at the end of the iambic line, e.g. *Hel.* 152, *ἀντιδωρησαίατο*. The older Attic prose writers use *-αται*, *-ατο* in the 3rd plur. of the perfect and plup. passive of verbs of consonantal stem, e.g. Thuc. III. 13, *ἐφθάραται*.

549. *ἐνήμμεθα* is Kirchhoff's correction of MSS. *ἀνήμμεθα*; the passive of *ἀνάπτω* is not used with an acc. in the sense 'to be arrayed in a thing'. Compare Ar. *Nubes* 72, *διφθέραν ἐνημμένος*.

555. *στρωτοῦ λέχους*: compare 52, *ἀστρώτῳ πέδῳ*.

556. *τὸν γέροντ'*, 'that old man', reverts to *πατήρ* in the preceding line; see on 238.

557. 'Aye, pity indeed! He and pity are no near neighbours'. Paley and Dindorf (with MSS.) read *αἰδώς γ' ἀποικεῖ*, 'Pity is far removed from this divinity', i. e. *ὕβρις* implied from the preceding line; but the title of *θεός* belongs much more appropriately to *αἰδώς*, and is

in fact so applied in *Ion*, 337, where to Creusa's words ἀλλ' αἰδούμεθα Ion replies οὐ τἄρα πράξεις οὐδέν· ἄργος ἡ θεός, 'modesty is an obstructive goddess'. αἰδῶ γε in the rendering given above must be understood to be an indignant repetition of the words of Heracles, γε being ironically affirmative, as in *Iph. Taur.* 1212, εὖ γε κηδεύεις πόλιν, 'Yes, good care you take of the city!' In this sense however we should rather have expected κεῖνος αἰδῶ; the pronoun being added with emphasis as e.g. in *Iph. Aul.* 833, ἐγώ σοι δεξιάν; and Soph. *Trach.* 429, ἐγὼ δάμαρτα; Paley with good reason suspects corruption in αἰδώς γ', and thinks it may be a gloss on τῆσδε τῆς θεᾶς. He suggests κεῖνός γ' ἀποικεῖ. We should prefer καὶ πῶς; 'Certainly not; how should he?' used in vigorous denial, e.g. Aesch. *Ag.* 1310, Soph. *Phil.* 1247.

562. Ἅιδου περιβολὰς κόμης, 'head-gear of the grave'.

563. Nauck and Dindorf read σκότου, and Porson (*Hec.* 819) prefers the masculine form as *magis Atticum*. Our MSS. however read σκότους here, and σκότος (accus.) in 1159, and Photius says that σκότος is used indifferently as masc. or neuter; as neuter it occurs both in Thuc. and Plato.

568. ἕλκημα is formed not from ἕλκω, but from its collateral form ἑλκέω: a derivative from ἕλκω would take the form ἕλκυσμα (which is here suggested by Cobet, *Variae Lectiones* p. 603), on the general principle that verbals in -μα follow in form the perfect passive; thus e.g. ἕλκυσμα : εἵλκυσμαι :: ἕδεσμα : ἐδήδεσμαι or as στρῶμα : ἔστρωμαι.

570. τῷδ' ὅπλῳ, i.e. the club.

571. For the omission of τοὺς μὲν cp. 636, ἔχουσιν, οἱ δ' οὔ.

576. τῶνδε μᾶλλον, in preference to, instead of these.

580. πομπαῖσι, by the sending, at the bidding of Eurystheus; cp. Latin, *missu Caesaris*.

582. ὁ καλλίνικος. The article is attached to the predicate after verbs of *naming* when the predicate is a defining epithet; 'I shall not be called "καλλίνικος" as before'—καλλίνικος being a title specially appropriated to Heracles (cp. 1046); e.g. in Etruscan mirror-drawings we find him denominated Calanice, i.e. καλλίνικος (Müller, *Ancient Art*, p. 544). So Hdt. v. 77, οἱ δ' ἱπποβάται ἐκαλέοντο οἱ παχέες, 'the rich got the name "ἱπποβάται"'. λέξομαι is apparently passive; comp. *Alc.* 322, ἀλλ' αὐτίκ' ἐν τοῖς μηκέτ' οὖσι λέξομαι; so τιμήσομαι, φυλάξομαι, στυγήσομαι, στερήσομαι are used as passives.

585. πρὸς σοῦ, it is like you, it is your character. According to Greek popular views of morality to entertain feelings of hatred towards

an enemy was not only pardonable but meritorious. This view is discussed and condemned by Plato in the first book of the *Republic*, chap. 6 seq., where Polemarchus, adopting the definition of δικαιοσύνη given by Simonides as τὸ τὰ ὀφειλόμενα ἑκάστῳ ἀποδιδόναι, explains it as meaning τὸ τοὺς φίλους εὖ ποιεῖν καὶ τοὺς ἐχθροὺς κακῶς. Compare *fragm.* 1077, ἐχθροὺς κακῶς δρᾶν ἀνδρὸς ἡγοῦμαι μέρος.

588. The following lines perhaps refer to Athenian political characters of the day. Euripides' sympathies went entirely with the middle classes of Athens: thus in a remarkable passage of the *Supplices*, 238, he says of the rich that they are ἀνωφελεῖς τε πλειόνων τ' ἐρῶσ' ἀεί, while the lower orders are δεινοί, νέμοντες τῷ φθόνῳ πλεῖον μέρος, and adds τριῶν δὲ μοιρῶν ἡ 'ν μέσῳ σώζει πόλεις | κόσμον φυλάσσουσ' ὅντιν' ἂν τάξῃ πόλις.

590. The use of the 1st aor. plur. ἔθηκαν instead of ἔθεσαν is a mark of late Attic; this and the lax metre of lines 590—2 afford grounds for suspecting the genuineness of the lines, or for placing this play among the latest of the poet's writings.

592. ὑπ' ἀργίας, see note on 289, ὑπὸ δειλίας.

594. παρὰ γνώμην, 'lest you fall *by inadvertence*'; do not translate 'contrary to your expectation' (which would require σὴν to be supplied). γνώμη is used in this adverbial phrase (as well as in ἀπὸ γνώμης, ἄνευ γνώμης) in its ordinary sense of *sound judgment*. See Verrall on *Medea* 577.

596. ἕδραι are the quarters of the sky in which the appearance of birds was regarded as ominous; in Aesch. *Ag.* 116, the eagles typifying the Atridae appear παμπρέπτοις ἐν ἕδραισι, and in Ar. *Aves*, 275, ἔξεδρος χώρα means 'an unlucky quarter'.

599. 'Go now to the gods of the hearth and with propitious words address them'. πρόσειπε i.e. address them with the salutation χαῖρε; so *Ion*, 665.

601. αὐτὸς of a person who being present to the thoughts of all need not be specially named; though to avoid obscurity ἄναξ is added as an afterthought in the following line. Compare the Pythagorean αὐτὸς ἔφα.

605. Notice the double πρὶν in the antecedent and consequent clause; sometimes πρότερον takes its place in one clause, e.g. Thuc. II. 65, οὐ πρότερον ἐπαύσαντο...πρὶν αὐτὸν ἐζημίωσαν.

609. προσειπεῖν, i.e. οὐκ ἀτιμάσω τοὺς θεοὺς ὥστε μὴ προσειπεῖν αὐτούς. Compare Soph. *O. C.* 49, μή μ' ἀτιμάσῃς φράσαι, 'deem me not too mean to tell me'.

610. γάρ (γε, ἄρα) denotes a vague reference to the words of Heracles—'Then, it seems, you did go'—

612. θεᾶς, i.e. Κόρης, Persephone. δωρήμασι should not be taken with κρατήσας, but is equivalent to τῆς θεᾶς δούσης. A modal dative is often used instead of a participial construction, e.g. in 543 where στάσει is equivalent to νοσησάσης χθονός in the preceding line; cp. *Tro.* 934, οὐ κρατεῖσθ' ἐκ βαρβάρων, | οὔτ' ἐς δόρυ σταθέντες, οὐ τυραννίδι, i.e. οὐ τυραννευόμενοι.

613. τὰ μυστῶν ὄργια, i.e. the Eleusinian mysteries. According to an old legend Heracles before descending to the lower world in quest of Cerberus desired to be initiated in the mysteries, but was debarred on the ground that he was not of Athenian birth: Theseus, however, unwilling to disappoint his friend, instituted in his honour the lesser Eleusinia to which aliens were admissible. This legend is referred to by Aristophanes, *Ranae* 156, where Heracles describes to Dionysus the happy condition of the initiated in Hades.—ηὐτύχησ'. The happiness of those who prepared themselves by initiation for the descent to Hades is frequently remarked, e.g. Pindar, *Fragm.* 102, ὄλβιος ὅστις ἰδὼν ἐκεῖνα (i.e. τὰ τέλη) κοίλαν εἶσιν ὑπὸ χθόνα, and Soph. *fragm.* 719, ὡς τρισόλβιοι | κεῖνοι βροτῶν οἳ ταῦτα δερχθέντες τέλη | μόλωσ' ἐς Ἅιδου.

614. ἦ καί asks a question with surprise, 'Is it really?' Compare 1138.

615. Ἑρμιὼν πόλις, i.e. Hermione, a town near Troezen in Argolis where mystic rites were celebrated in honour of Chthonia, or Demeter. According to Pausanias a ravine was pointed out behind her temple there, through which it was said that Heracles dragged Cerberus up from Hades.

617. 'No (for I did not tell him), in order that I might first learn what was going on here'.

619. Θησέα is here perhaps to be scanned as a dissyllable, as Ἀτρέα appears to be in *Hel.* 390 and Soph. *Ajax*, 1293: perhaps, however, in all these cases the final α is shortened: φονέᾰ occurs *Elect.* 599, 763, *Hec.* 882. ἐξ Ἅιδου is a correction for ἐν Ἅ. of the MSS.: if ἐν Ἅ. be kept the augment in ἐχρόνισ' must be regarded as long; but it is only in very rare cases that the augment is lengthened before the combination mute + liquid (except βλ); the copyist probably erroneously considered the words to refer to ἐχρόνισ' rather than to κομίζων.

631. If γε be allowed to stand, the force which it gives to λαβών

must be, 'I will lead them, aye, and even take them by the hand'. But Kirchhoff's emendation λαβών τε, omitting δ' in the next line, undoubtedly gives a better sense.—ἐφολκίδας. This is a favourite metaphor of Euripides, and occurs again 1424 infra, and *Andr.* 200. These passages help to explain the disputed lines, *Troad.* 570—1, παρὰ δ' εἰρεσίᾳ μαστῶν ἕπεται | φίλος Ἀστυάναξ. As in the preceding lines Andromache has been described as ξενικοῖς ἐπ' ὄχοις πορθμευομένην, '*wafted* on an alien car', it appears obvious that παρὰ εἰρ. μαστῶν continues the nautical metaphor, and Prof. Tyrrell will have few converts to his theory that it means, 'beside his mother *beating her breasts*'. In fact παρὰ εἰρ. μαστῶν reduced to prose means no more than παρὰ μαστοῖς, just as ἀντίπρωρος in the Tragedians is simply an equivalent for ἐναντίος. Compare the metaphor in Plautus, *Menaechmi*, 442, *ducit lembulum dierectum navis praedatoria*. Shaksp. *Ant. and Cleop.* Act III. Sc. 9, 'My heart was to thy rudder tied by the strings, And thou should'st tow me after'.

634. ἀμείνονες, better, that is, in point of rank or fortune, as shown by the next line.

635. οἵ τ' οὐδὲν ὄντες, those who are mere ciphers. Notice the various forms in which this phrase occurs: ὁ μηδείς (Soph. *Aj.* 1114), τὸ μηδὲν ὤν or simply τὸ μηδέν (Soph. *Ant.* 234, *Trach.* 1107, *Ajax*, 1275, Eur. *Hec.* 622, *fragm.* 536 and Herod. *passim*), and ὁ μηδὲν ὤν or ὁ μηδέν (Soph. *Ajax*, 767, *O. T.* 1019, Eur. *Tro.* 613). Euripides also uses ὁ οὐδέν (ὤν) in two passages besides the present, viz. *Phoen.* 598, and *fragm.* 287, in the latter of which passages ὁ οὐδὲν οὐδείς is contrasted, as here, with the ζάπλουτος and the γενναῖος. If there be a distinction between the uses of μηδέν and οὐδέν in these expressions it is that the former denotes one who is potentially (i.e. in the speaker's hypothesis) nothing, the latter one actually nothing or worthless. For the former compare *fragm.* 536, τὸ μηδὲν εἰς οὐδὲν ῥέπει, 'what is good for nothing comes to nothing'.

637. It has been suggested with considerable probability that in the words of the Chorus, Euripides here expresses his own feelings on the subject of old age at a time when he already began to feel its infirmities; lines 673—686 read very much like an expression of the poet's own sentiments on a retrospect of his literary life. We may well believe that this play, so similar in many respects to the *Bacchae*, was, like it, written at the court of Archelaus of Macedonia, in which case there is a touch of sadness in the reflection (lines 643 foll., repeated in 671) that the wealth and unlettered luxury with which the

poet was surrounded in the tyrant's court afforded him no compensation for the loss of his golden youth. The ode may be compared with that in the *Oed. Col.* 1211, which was probably written under similar circumstances. The opening lines are evidently referred to by Cicero, *De Sen.* ch. 2, (*senectus*) *quae plerisque senibus sic odiosa est ut onus se Aetna gravius dicant sustinere.*

638. *Αἴτνας σκοπέλων.* Euripides is probably thinking of the legend of Enceladus, imprisoned under Aetna, to which he again refers in 908. Compare the epithet *Αἰτναῖος* applied to the beetle in *Pax* 73, where it means 'huge', with a play also on the 'Aetnean' breed of horses.

641. 'Drawing over my sight a mantle of darkness'. *βλεφάρῳ* is our own correction of MSS. *βλεφάρων.* Compare Eur. *Elect.* 1221, *ἐπιβαλὼν φάρη κόραις ἐμαῖς.* *καλύπτειν* is 'to put over as a veil' (*καλύπτρα*) as in *Ion*, 1522, *περικαλύψαι τοῖσι πράγμασι σκότον.* This reading seems distinctly preferable to Nauck's *βλεφάρων σκοτεινὸν φάος*, 'veiling in darkness the light of my eyes', in which rendering *σκοτεινόν* is taken in a proleptic sense.

649. *φόνιος* is a vigorous epithet which Eur. is fond of applying somewhat indiscriminately, e.g. to *ἄχεα, ὀδύνη.*

650. *κατὰ κυμάτων*, *beneath* the waves, *κατ' αἰθέρα*, *down* the winds.

655. 'But if the gods had had understanding and wisdom according to man's ideas, men would have obtained a second youth, as a manifest stamp of virtue to such as possess it' (i.e. *ἀρετή*). Supplying *ἄνδρες* from the preceding line as the subject of *ἔφερον ἄν* the latter must be taken as = *ἐφέροντο ἄν*, 'would have won' (as a prize); comp. *Oed. Rex*, 763, *ἄξιος γὰρ οἷ' ἀνὴρ | δοῦλος φέρειν ἦν τῆσδε καὶ μείζω χάριν.* It is less satisfactory to take *θεοί* as the subject of *ἔφερον ἄν*, 'the gods would have conferred a double youth on such as possess virtue'—*κατ' ἄνδρας*, 'according to human standard'; so conversely Pindar, *Ol.* IX. 28, *ἀγαθοὶ δὲ καὶ σοφοὶ κατὰ δαίμον' ἄνδρες ἐγένοντο*, and compare St Paul's *κατ' ἄνθρωπον λέγω*, *Rom.* 3. 5.—The subject is suggested by the return of Heracles from Hades.

662. *ἔβαν*, with the kindred forms *ἔσταν, ἀπέδραν* are survivals of an old method of formation by the direct addition of the personal ending to the stem, without using the preterite of the root *as*, which is seen in *ἔδοσαν* &c. Compare the corresponding passive forms *ἔκρυφθεν* (*Hipp.* 1247), *κατένασθεν* (Ar. *Vespae*, 662). In all these cases it would be incorrect to regard the shorter form as arising from the longer.—*δισσοὺς διαύλους*, 'two double courses', i.e. returning

twice to the βαλβίς. The comparison of the δίαυλος is often used by the tragedians to illustrate human life; the first κῶλον typifies life as a receding from the ante-natal condition, the second represents death as a return to it. Hence the common expression κάμπτειν βίον, i.e. τελευτᾶν, varied in line 735, μέγας ὁ πρόσθ' ἄναξ πάλιν ὑποστρέφει βίοτον εἰς Ἅιδαν. So Sleep 'the death of each day's life' is called by Macbeth 'great nature's second *course*'.

663. ἁ δυσγένεια, i.e. οἱ δυσγενεῖς, abstract for concrete, as in 810, δυσγένεια ἀνάκτων = ἄναξ δυσγενής. In accordance with the popular Greek sentiment Euripides regards δυσγένεια and κακία as practically synonymous; as he says, *Hec.* 380, ἐπὶ μεῖζον ἔρχεται | τῆς εὐγενείας ὄνομα τοῖσιν ἀξίοις, 'the mere name of nobility advances to the reality in the case of men of worth'.

664. ζωᾶς βιοτάν, 'period of existence'; notice the very definite distinction between ζωή, *existence* (as opposed to κατθανεῖν), and βίος, βιοτή, the *duration* of human life. It seems not improbable that ζοή was the form invariably used by the Tragedians, and in some passages the metre requires that it should be restored. See Rutherford, *New Phryn.* p. 5.

667. 'Even as amid clouds sailors can count the stars'. That this is the correct rendering of ἄστρων ναύταις ἀριθμὸς πέλει is shown by *Tro.* 620, ὧν γ' οὔτε μέτρον οὔτ' ἀριθμός ἐστί μοι,—'(Ills) which I can neither gauge nor count'. The point of the comparison lies in the fact that the virtue of the good is conspicuous amid evil surroundings, as the stars shine in a cloudy sky. 'So shines a good deed in a naughty world'.

671. Life is considered as a rolling stream which by its deposits mechanically raises a high bank. For the use of τις see 347, note.

673. 'Never will I cease blending victory with song', i.e. chanting of the victor Heracles. The expression is a clear reminiscence of the language of Pindar. The Χάριτες in Pindar are the bestowers of victory, and inspirers of the ἐπινίκιον, and hence are sometimes identified with the Muses (*Ol.* XIV. 13). Here the metaphor is apparently drawn from blending wines in the κρατήρ, for which compare *Isthm.* V. 2, κρατῆρα Μοισαίων μελέων κίρναμεν.

677. ἐν στεφάνοισι, i.e. the ivy crown awarded to poets. Cp. ἐν ὅπλοις εἶναι, *esse cum gladio*, ἐν οἴνῳ, *inter pocula*.

679. κελαδεῖ Μναμοσύναν, 'chants of by-gone days'. Compare Landor (writing in advanced old age when his memory was failing):

> The Mother of the Muses, we are taught
> Is Memory: she has left me: they remain.

681. καλλίνικος when used independently, like a substantive, is always elsewhere masc. having ὕμνος understood: here we may take its substantive to be ᾠδάν, implied by ἀείδω. καλλίνικον ᾠδάν without the article occurs in *Elect.* 865.

682. From the sense which παρά has when used with an acc. to denote contemporaneous duration, e.g. παρὰ τὸν βίον ἅπαντα, 'lasting as long as life', it derives its further use of marking the association of things contemporaneously employed; here, '*amid* the wassail and the notes of lyre and clarionet'. So Xen., *Anab.* II. 3. 15, speaks of τραγήματα, 'dessert', as eaten παρὰ ποτόν, '*with* drink'.—μολπή, of the note of the φόρμιγξ accompanied by the voice; cp. Homer, *Od.* I. 152.

684. Λίβυν, so called as being often made of the lotus which grew in Africa.

686. ἐχόρευσαν, 'admitted me of their crew'. There is nothing necessarily grotesque in the use of χορεύω, and any emendation is therefore superfluous. The passive χορευθέντα occurs infra 879, and ἀναχορεύω in *Or.* 582; the sense is primarily 'to initiate by dancing', then simply 'to initiate'. How intimately dancing is connected with initiation into mysteries even among savage tribes is seen from an interesting passage in Mr Lang's *Custom and Myth* (p. 41), where he points out that in the language of the Bushmen 'to dance' this or that means 'to be acquainted with this or that mystery'. Thus a Bushman when asked whether he knew the secrets of the mysteries of his tribe replied, 'No, only the initiated men of that dance know these things'. Mr Lang quotes from Lucian, Περὶ ὀρχήσεως § 15, 'I pass over the fact that you cannot find a single ancient mystery in which there is not dancing. Most people say of those who reveal the mysteries that they "dance them out"' (ἐξορχεῖσθαι). Compare θιασεύειν χόροις, *Bacchae* 379, 'to initiate in the dance'.

689. εὔπαιδα is here used not in its usual sense of 'having noble children' (which is the sense of εὔτεκνος in 1405), but as equivalent to γενναῖον παῖδα, i.e. its relation to γόνον is that of apposition and not agreement; the meaning of the second member of the compound adjective is indeed merged in that of the substantive to which it is applied: so in *Od.* XXIII. 97, μῆτερ ἐμὴ δύσμητερ, *Troad.* 1291 ἡ μεγαλόπολις Τροία. With this sense of εὔπαις compare καλλίπαις, which is an epithet of Persephone in *Or.* 964, i.e. ἡ καλὴ παῖς; in 839 of this play καλλίπαις has its usual adjectival force, 'consisting of fair children'.

690. εἱλίσσουσαι, 'celebrating in the dance'; so *Iph. Aul.* 1480, ἑλίσσετ' ἀμφὶ ναόν, ἀμφὶ βωμὸν Ἄρτεμιν. χορεύειν is also used in this sense.

694. 'For there is a good subject for my songs: he is the son of Zeus, and surpassing by his valorous deeds the renown of that noble birth, he brought about for men this tranquil life' (which they now enjoy). The position of the article shows that ἄκυμον must not be regarded as predicate, i. e. we must not translate, 'made their life tranquil'.

700. δείματα θηρῶν: compare 546 note.

701. The following short scene is a good example of the Irony of Euripides. In this kind of dialogue the words of one of the speakers admit of a double meaning; in their more obvious sense, in which his interlocutor is supposed to understand them, they invite a sense of security by an assumed friendliness or humility, while their latent meaning prepares the audience for the coming catastrophe. Other good instances of this dramatic Irony are the scene between Pentheus and Dionysus, *Bacch.* 955, and that between Hecuba and Polymestor, *Hecuba* 986.

706. ἐφ' οἷς, 'according as you undertook, on your own promise, to die': lit. 'on the terms on which'; cp. ἐφ' ᾧ and ἐφ' ᾧτε, 'on condition that', in introducing the terms of a treaty.

707. 'You bear hard upon me in my calamity, and *add* insult when my friends are dead'. ἐπὶ has its common sense of 'in addition to', and this line thus becomes a mere amplification of the preceding. For ἐπὶ in this sense cp. *Antig.* 759, οὐ χαίρων ἐπὶ ψόγοισι δεννάσεις ἐμέ, 'revile *as well as* rebuke me'. So χαίρειν ἐπὶ (e.g. *Bacch.* 1032), 'to rejoice *in consequence of*'. Contrast 741 infra ὑβρίζειν ἐς 'to do insult *to* a person'. For διώκειν = *ultro incursare*, compare *insequi* e.g. Cicero, *pro Sulla* § 81, *vitae eius turpitudinem in summis eius periculis non insequebantur.*

709. ἅ is governed by σπουδὴν ἔχειν, which is = σπουδάζειν. Cp. *Or.* 1069, ἓν μὲν πρῶτά σοι μομφὴν ἔχω, and *Ion*, 572, τοῦτο κἄμ' ἔχει πόθος, i. e. τοῦτο κἀγὼ ποθῶ.

713. θύραθεν. Amphitryon standing at the outer door of the house can distinguish Megara and the children in the court within.

714. τί χρῆμ' ἔχεις τεκμήριον; not, 'What evidence have you for thinking so?' but, 'What do you infer (τί τεκμαίρει) when you say *I think* (δοκῶ)?'

725. 'Put an end to the delay of our work', finish off our work

quickly. Various corrections of the line have been suggested of which perhaps Paley's ὡς ἂν σχολῇ (=at last)...πόνον is the only one which can be considered an improvement on the text as it stands.

726. 'Then go; thou art bound for the place where it is fit thou shouldst go; the rest perchance will concern another'. σύ and ἄλλῳ are opposed. δ' οὖν is commonly thus used with a certain emphasis in dismissing a subject from further consideration: comp. *Rhesus*, 868, σὺ δ' οὖν νόμιζε ταῦτ', ἐπείπερ σοι δοκεῖ, 'then think so, cherish this delusion, since it pleases you'; Ar. *Ach.* 186, οἱ δ' οὖν βοώντων, 'then *let* them rave'. Cp. 213, note.

728. ἐς καλόν=ἐς καιρόν, 701.

729. The MSS. here have βρόχοισι δ' ἀρκύων γενήσεται. Hermann would read βρόχοις δ' ἐν ἀρκύων γενήσεται. Nauck δεδήσεται for γενήσεται. Our reading is adopted from a suggestion of Mr Munro in the *Journal of Philology* No. 22, p. 285; the correction seems an extremely probable one, both because the alteration required is slight, and ἐνήσεται, as a rare word, would be especially liable to be tampered with by a copyist. ἐνήσεται may either be middle or passive (μετήσομαι is passive in Herod. v. 35). For the metaphor compare *Med.* 1277 ἄρκυες ξίφους, and Aesch. *Cho.* 576, νεκρὸν | θήσω ποδώκει περιβαλὼν χαλκεύματι, 'I will strike him dead, ensnaring him with swift steel'.

731. ὁ παγκάκιστος in this position is strictly an expletive,—'craven that he is!'

735. μέγας ὁ πρόσθε ἄναξ=ὁ πρ. μ. ἄναξ: the trajection is not unusual; cp. *Prom. Vinct.* 313, τὸν νῦν χόλον παρόντα, and above 145, note.

740. χρόνῳ μέν, *tandem aliquando;* μέν implies a suppressed πρότερον δὲ οὔ.

741. It is unnecessary to look for a difference of meaning between ὕβρεις here and ὕβριν in 708; still less need we read (with Elmsley) ὕβρισμ', on the ground of the rare use of the plural; ὕβρεις ὑβρίζειν occurs in *Bacch.* 247, and οὓς ὕβρεις ἀπώλεσαν is perhaps to be restored in *Supp.* 495.

744. ἔδοσαν, the aorist, where we should use a present, marks the suddenness of the emotion; the sensation is already in the past before the speaker gives expression to it in words. Compare 524, note.

745. 'There has come home to him (or perhaps 'recoiled upon him') a fate which never before would the king (Lycus) have dreamt of undergoing'.

748. τις used with sinister significance, as in Soph. *El.* 1406, βοᾷ τις

ἔνδον (i. e. Aegisthus, who is being killed by Orestes).—The following scene, like that of the blinding of Polymestor in the *Hecuba*, was, Mr Munro remarks, probably imitated from the famous murder-scene in the *Agamemnon*.

758. 'Laid down an idle speech concerning the gods'. κατέβαλε, *posuit:* Pflugk compares Herod. I. 122, οἱ δὲ τοκέες κατέβαλον φάτιν ὡς κτλ. The phrase is drawn from laying a foundation: compare 1261, ὅταν δὲ κρηπὶς μὴ καταβληθῇ γένους | ὀρθῶς.

764. Θήβας is in apposition with ἄστυ: perhaps however we should read Θήβαις.

770. λιπών γε, 'and that after escaping'; but this use of γε is questionable; compare λαβών γε, 631 above. In the following line δ' was inserted by Hermann; Nauck omits it. We might suggest λιμένα λιπὼν δὲ τὸν Ἀχερόντιον δοκημάτων ἐκτὸς ἦλθεν ἐλπίς, 'and...has come to be our hope when we were past hope'. For ἐλπίς applied to a person compare Aesch. *Cho.* 776, Ὀρέστης ἐλπὶς οἴχεται δόμων.

774. ὁ χρυσὸς ἅ τ' εὐτυχία together form one idea, 'wealth *with* good fortune'; hence ἐξάγεται is singular and ἐφέλκων agrees with χρυσός only.

775—6. We have kept in the text the reading of the MSS.; most editors have considered some correction necessary. Hermann would omit ἄδικον, while Bothe to preserve the metrical correspondence repeats ἔτεκον in 767. Paley and Nauck adopt L. Dindorf's correction φρενῶν for φρονεῖν, on the ground that φρονεῖν never means 'to be proud' (μέγα φρονεῖν), nor can ἐξάγεται φρονεῖν stand for ἄγει ἔξω τοῦ φρονεῖν. But neither, we would contend, is ἐξάγεται φρενῶν Greek for 'drives out of their senses'. A comparison of numerous passages quoted in L. and S. shows that ἐξάγεσθαι can hardly have any other meaning here than 'prompt', 'impel': in this sense it is more common in the active, but Xenophon and Plutarch employ the middle. Compare the use of ἐξάγει (passive) in 1212. It is by no means so certain as editors generally assume it to be that φρονεῖν cannot = μέγα φρονεῖν. In Eur. *Elect.* 383, all MSS. read οὐ μὴ φρονήσεθ' οἳ κενῶν δοξασμάτων | πλήρεις πλανᾶσθε, 'be not high-minded, ye who err through being inspired with idle imaginations'. Badham and Paley read there οὐ μὴ ἀφρονήσεθ', but it is to be observed that ἀφρονεῖν is a word otherwise unknown, except as a pres. participle in Homer. Again a strong case in favour of this meaning is *fragm.* 739 of Euripides:

> φεῦ φεῦ· τὸ φῦναι πατρὸς εὐγενοῦς ἄπο
> ὅσην ἔχει φρόνησιν ἀξίωμά τε.

'What pride and consequence does noble birth imply!' Possibly again *φρόνησις*=*pride* in Eur. *Supp.* 216,

> *ἀλλ' ἡ φρόνησις τοῦ θεοῦ μεῖζον σθένειν*
> *ζητεῖ, τὸ γαῦρον δ' ἐν φρεσὶν κεκτημένοι*
> *δοκοῦμεν εἶναι δαιμόνων σοφώτεροι.*

777. *οὔτις ἔτλα*, 'none can see'; compare Homer, *Od.* X. 327, *οὐδὲ γὰρ οὐδέ τις ἄλλος ἀνὴρ τάδε φάρμακ' ἀνέτλη*, 'no other man can resist'; in both passages the negative is proved by experience of the past.

778. *χρόνου τὸ πάλιν*, 'the backward course of time's race', i.e. the future, or the close of life. So an old man is spoken of by Pindar, *Ol.* XI. 87, as *ἵκοντι νεότατος τὸ πάλιν ἤδη*, where old age is the second *κῶλον* of the *δίαυλος*, running in a counter direction to youth. Here the selfish and lawless man, blind to the future and intent only on the immediate success of his schemes, is compared to a driver who wrecks his chariot by turning the *στήλη* too abruptly. He allows *νόμος*, like a troublesome competitor, to pass (or perhaps gives it the 'go-by'), and gives rein to his unruly appetites, as the *ἡνίοχος* to the outer trace-horse, *δεξιὸς σειραῖος*, in Soph. *El.* 721. For *παρέμενος* comp. 732 in the same passage, *παρεὶς* | *κλύδων' ἔφιππον ἐν μέσῳ κυκώμενον*, 'letting pass the wave of chariots surging in mid-course'. *ἐφέλκων* above sustains the same metaphor; compare *Ion*, 1149, *ἵππους μὲν ἤλαυν' ἐς τελευταίαν φλόγα* | *Ἥλιος, ἐφέλκων λαμπρὸν Ἑσπέρου φάος.* The language of 780 is perhaps a reminiscence of Pindar, *Ol.* VI. 97, *μὴ θράσσοι χρόνος ὄλβον ἐφέρπων.*

782. *ξεσταί*, i.e. with houses built of squared stone.

789. *τὸν κ. ἀγῶνα* is the acc. after *βᾶτε*, 'come to witness'.

790. *δενδρῶτι*, the epithet recalls the 'woods that wave o'er Delphi's steep', consisting of bay-trees, sacred to Apollo.

792. We adopt Bothe's emendation *ἠχεῖτ'* for *ἥξετ'*.

798. For the tautology cp. *Persae*, 543, *λέκτρων εὐναί*, *Hipp.* 180, *δέμνια κοίτης*.—*συγγενεῖς* is here active, = *κοινὸν γόνον ἔχουσαι.*

801. Alcmene was grandchild of Perseus, being the daughter of his son, Electryon.

802. 'For long since (*τὸ παλαιὸν ἤδη*) thy union with her was proved credible to me, contrary to my expectation'. *οὐκ ἐπ' ἐλπίδι*, not in accordance with expectation; this is a rather unusual sense of *ἐπί*, but cp. *Trach.* 662, *ἐπὶ προφάνσει θηρός*, 'in accordance with the beast's showing', lit. 'on the basis of'.

809. *μοι*, 'in my eyes'. For *δυσγένεια ἀνάκτων* see on 546.

811. ἃ which is fem. sing., as the scansion proves, has for its antecedent δυσγένεια, and refers to king Lycus. εἰσορᾶν is used after φαίνει in a peculiar epexegetic manner which may be illustrated by the use of ἰδεῖν in Plato, Rep. VI. 495 E, δοκεῖς οὖν τι διαφέρειν αὐτοὺς ἰδεῖν χαλκέως, 'do you think that they differ at all in look from a brass-founder?' Cp. also 991, ὡς ὁρᾶν ἐφαίνετο. Such infinitives are much commoner with adjectives, e.g. in 750, μέλος ἐμοὶ κλύειν φίλιον, 'a strain to my ears welcome'. Translate, 'who is now showing, for men to see, whether justice still finds favour with the gods'. With ἀγώνων ἅμιλλαν compare λέκτρων εὐναί, 798, and ζωᾶς βιοτάν, 664.

815. At this point the Chorus catch sight of the figure of Madness, escorted by Iris as messenger of Hera. From 880 it appears that Madness appeared in an aerial car, such as that of Oceanus in the *Prometheus Vinctus* (lines 284 foll.). Iris appeared in a similar car which at line 873 was raised again by the μηχανή out of the spectators' sight. The two cars are apparently lowered until they rest on the roof of the palace represented as the back-ground of the proscenium, whence the speeches of Iris and Madness are delivered, like that of the Watchman in the opening scene of the *Agamemnon*. At line 874 the car of Madness was lowered behind the proscenium.

817. οἷον = ὅτι τοῖον, as commonly in sentences expressing emotion. Compare Xen. *Cyrop.* VII. 3, § 14, κατοικτείρων τὴν γυναῖκα οἵου ἀνδρὸς στεροῖτο, 'pitying her for losing *such* a husband'.

819. ἔλα, intransitive. The verb ἐλάω which supplements ἐλαύνω in its other tenses is scarcely used in its *present* forms, except by Homer. The only other passage where it is known to exist in tragedy is a fragment (330) of Aeschylus. It is used in the imperative by Pindar (*Isthm.* IV. 38) and by Xenophon once in the imperative (ἀπέλα), once in the infinitive. In every instance it is used intransitively. Contrast the transitive ἔλαυνε in 837.

828. τὸ χρεών is the reading of both the Florentine MSS. and of one of the Paris copies; the Aldine has τὸ χρῆν, a remarkable form which occurs in *Hec.* 260, and not elsewhere, though W. Dindorf would restore it here, as well as in *Iph. Taur.* 1486. Nauck prefers to write τὸ χρή. Commentators, ancient as well as modern, have misunderstood the origin of χρῆν in this use. Eustathius, who is followed by Porson, as well as by L. and S., treats it as infinitive and = χρῆναι, on the analogy of ἀποχρῆν: but χρή and ἀπόχρη present many dissimilarities of conjugation. The analogy of τὸ δέον, τὸ προσῆκον &c. shows that the *neuter participle* and not the infinitive of impersonal verbs is employed

to express the substantival property of the verb. In fact χρῆν is only another form of χρεών (for which see note on 21), and consequently is a neuter participle. For the peculiar contraction compare πλήν i.e. πλέον with χρῆν, χρεών or χρεόν as it is written in MSS. of Herodotus. The same contraction is probably present in ἀκήν, beside ἀκέων, the latter of which is apparently in some passages a neuter participle used adverbially, e.g. in *Od.* XXI. 89, ἀκέων δαίνυσθε and *Iliad* IV. 22, Ἀθηναίη δ' ἀκέων ἦν. We might further suggest the same explanation of the peculiar Doric form αἰ μὲν λῆν, *si placet*, which occurs in a treaty between Argos and Lacedaemon, Thuc. V. 77; λῆν may very well be a contraction for λᾶον without resorting to the arbitrary hypothesis of regarding it as an infin. with ellipse of δοκεῖ.

831. *κοινόν* is Wakefield's conjecture for *καινόν*: 'the guilt of shedding kindred blood'.

837. *κάλων ἐξιέναι* means 'to slacken the reefs', i.e. to set all sail. Hence *πάντα κάλων ἐξιέναι* passed into a proverb, 'to use every exertion'; see *Medea*, 278; in the same metaphorical sense Pindar uses *ἐξιέναι ἱστίον*, *Pyth.* I. 91.

840. *χόλος* is attracted to the case of *οἷος*, the construction being *τὸν Ἥρας χόλον οἷός ἐστι*. Cp. *Trach.* 95, *Ἅλιον αἰτῶ τοῦτο καρῦξαι τὸν Ἀλκμήνας πόθι μοι πόθι παῖς ναίει ποτ'*.

841. *γνῷ*, 'recognize', as a thing with which he is already familiar; *μάθῃ*, 'learn', as a fresh experience. Compare *Ajax*, 667, *εἰσόμεσθα μὲν θεοῖς | εἴκειν μαθησόμεσθα δ' Ἀτρείδας σέβειν*.

843. *εὐγενοῦς* is to be repeated before *μητέρος*: so in *Alc.* 325,

> *καὶ σοὶ μέν, πόσι,*
> *γυναῖκ' ἀρίστην ἔστι κομπάσαι λαβεῖν,*
> *ὑμῖν δε, παῖδες, μητρὸς ἐκπεφυκέναι,*

ἀρίστης is to be repeated before *μητρός*.

846. *φόνους* is Dobree's correction of MSS. *φίλους* (W. Dindorf *δόμους*), which is probably a mistake of copying caused by *φίλοις* in the preceding line; but there is this further difficulty in 845, that *ἄγασθαί τινι* means in Attic 'to take delight in'; it is only in Homer, and then only in the aorist *middle*, that it means 'to bear a grudge against'. There is therefore ground for suspecting corruption in both lines, and we would suggest in 845 *οὐκ ἀγασθῆναι φόνοις* and in 846 *ἐπ' ἀνθρώπων πόλεις*.—*τιμάς*, 'honourable functions', as in *Hipp.* 107 *τιμαῖσι δαιμόνων* means actions especially associated with any god, as *ἔρως* with Aphrodite.

850. We have adopted Paley's suggestion in the text in place of the MSS. reading *οὗ γέ μ' ἐσπέμπεις*: *οὗ γε* can only mean *quippe cuius*.

851. *ἄβατον—ἐξημερώσας*, see 20. Perhaps this is a reference to the civilizing effect of road-making, as tending to clear the country of banditti, such as Cycnus. Cp. Aesch. *Eum.* 13:

> *πέμπουσι δ' αὐτὸν καὶ σεβίζουσιν μέγα*
> *κελευθοποιοὶ παῖδες Ἡφαίστου, χθόνα*
> *ἀνήμερον τιθέντες ἡμερωμένην.*

Similarly Soph. *fragm.* 233, Theseus, speaking of his victory over Sinis, says *παρακτίαν | στείχων ἀνημέρωσα κνωδάλων ὅδον.* Compare also Pindar, *Isthm.* III. 75.

853. *πιτνούσας ὕπο*, i.e. *καταβαλλομένας ὕπο. πίπτω* is ordinarily used for the passive of *βάλλω*, 'throw'; compare 555.

857. *σωφρονεῖν*, to shew your sober sense; said of course with scornful reference to the name and office of *Λύσσα*.

858. *δρῶσα*, for the plural verb joined with a nominative participle in the singular cp. 1207, *ἱκετεύομεν ἀμφὶ σὰν γενειάδα καὶ γόνυ καὶ χέρα προσπίτνων.*

859. 'But if I *must* do Hera's bidding and follow thee with speed, and in full cry, as the hounds the huntsman, go I will (*γε*): not the deep with its roaring waves, nor the earthquake nor hurtling thunderbolt gasping travail-throes, is as devouring as I shall be in my race to the heart of Heracles'. *οἷα* is probably an adverb, and not therefore in agreement with *στάδια*. The MSS. read *σταδιοδραμοῦμαι* which is formed contrary to analogy, since according to a well-known law for the composition of verbs, when the first member of the compound is any other part of speech than a preposition, the new verb takes a derivative form, generally in -*εω*, as though from some intermediate noun-form, e.g. *μισθοφορεῖν*. The regular formation would therefore be *σταδιοδρομήσω* through *σταδιοδρόμος*.

865. 'Their destined murderer (*ὁ κανών*) shall not know that he is slaying his own children'. We might be tempted to think that either *καίνων* in the first place or *ἐναρών* in the second would be more appropriate in tense; but *ὁ κανών* = *qui occiderit*, for which use of the aor. partic. compare *P. V.* 210, *Γαῖα...προὐτεθεσπίκει | ὡς οὐ κατ' ἰσχὺν οὐδὲ πρὸς τὸ καρτερον | χρείη, δόλῳ δὲ τοὺς ὑπερσχόντας κρατεῖν*, 'the fated victors should prevail by craft'. The aor. partic. is used in an exactly similar manner in laws and decrees, e.g. *ὁ ἀποκτείνας*, 'any man who shall slay'.

867. βαλβίδων ἄπο, i.e. ready to start on the wild race described above, 860. Comp. *Vespae*, 548, καὶ μὴν εὐθύς γ' ἀπὸ βαλβίδων περὶ τῆς ἀρχῆς ἀποδείξω.

869. 'And he draws his breath wildly like a bull that pants for the onset'.

871. καταυλήσω, 'frenzy with the sound of the pipe', an expression said to be derived from the Corybantic worship. Perhaps however καταυλήσω is to be understood literally, and the sounds of a pipe are actually heard within the house as the Chorus utters line 896. Such a supposition is further favoured by the MSS. reading in 879, λύσσαις ἐναύλοις, 'ravings caused by the pipe'. From passages such as *Nubes* 313 (μοῦσα βαρύβρομος αὐλῶν), it is clear that the note of the αὐλός in no way resembled the shrill clear tones of the flute; the Phrygian αὐλός rather resembled a trumpet or clarionet. In its mystic use it has its counterpart in the *jurupari* pipes with which the Brazilians make their 'devil-music'; for which see again Lang, *Custom and Myth*, p. 43.

876. πόλεος is the reading of C, but it will scarcely stand, though it is kept by Dindorf and Nauck. Perhaps it is a metrical correction of a copyist.

878. μανίαισιν is scanned as a trisyllable like Μινύαισι in 220.

879. ἀναύλοις is a limiting epithet which defines the application of χορευθέντα, as τυμπάνων ἄτερ corrects χόρευμα in 891.

881. ἐνδιδόναι, *subdere*, *condere stimulos* is not elsewhere used in this sense. In the plural ἅρματα (like ἵπποι) often means 'chariot and horses': so τόξον, 'bow', τόξα, 'bow and arrows'.

882. ἐπὶ λώβᾳ, 'to work mischief'. Cp. 591, ἐφ' ἁρπαγαῖσι.

883. ὄφεων ἰαχήμασι, 'hissing snakes', see note on 410. It is in apposition with ἅρμασι.—The epithet μαρμαρωπός is probably taken from the story of Medusa, whose visage turned beholders into stone; a fem. μαρμαρῶπις is an epithet of Medusa in the late writer, Lycophron.

886. ἐκπνεύσεται, 'will be slain'; the tragic writers hardly ever use the passive of κτείνω, preferring intransitive verbs, θνήσκειν and the like; see note on πιτνούσας, 853.

888. γένος ἄγονον, 'thy unhappy son'; see note, 114.

891. The mad fit of Heracles being compared to the religious frenzy of the bacchants there is an appropriateness in the use of κατάρχεται, a word specially used of the initial acts of the religious rites which preceded the slaughter of the victim.

892. κεχαρισμένα is used adverbially, 'not in a manner meet for the thyrsus of Bromius', which is simply an expansion of τυμπάνων

ἄτερ, as the drum was an essential in the rites of the Bacchae, and claimed by Bacchus as his own invention, *Bacch.* 59, τύμπανα, Ῥέας τε μητρὸς ἐμά θ' εὑρήματα.

894. The construction is continued from 891; 'a dance arousing to bloody deeds, not such as accompanies the outpouring of the grape-juice in honour of Dionysus'.

912. The meaning is 'I believe: I need no seer to confirm your tale'. *Rhesus*, 952, ἤδη τάδ'· οὐδὲν μάντεων ἔδει φράσαι.

916. 'Our sufferings transcend all utterance'. So *Hec.* 667, κἄτι μᾶλλον ἢ λέγω, | δέσποιν', ὄλωλας.

921. The accusative τύχας is governed by λέγε.

922. The altar here mentioned is that of Ζεὺς ἑρκεῖος in the αὐλή, the same at which Megara worships, line 715, not that of Ζεὺς σωτήρ which stood outside the house; see lines 48, 53.

926. Paley remarks that the blood of the victims (ἱερά, probably a pig) was to be sprinkled on both the person and the house of the bloodguilty person. The actual sacrifice was not performed till certain preliminary rites had been duly observed, e.g. the carrying of the knife with the basket, κανοῦν, containing the barley, round the altar, and the assembling of the people in solemn silence. A lighted brand from the altar was then dipped in the water, with which the bystanders were sprinkled. The next step was to scatter the barley-grains, and finally, to slay the victim.—βωμοῦ is gen. after ἐν κύκλῳ.—φθέγμα δ' ὅσιον εἴχομεν, i.e. ηὐφημοῦμεν, which from the sense of abstaining from ill-omened words acquired that of preserving silence.

932. ἐν localizes ἐφθαρμένος, the change consisting *in* a rolling of the eyes. Compare *Tro.* 1179, χεῖρες...ἐν ἄρθροις ἔκλυτοι, 'hands relaxed at the joints'.

938. The reading of MSS. μιᾶς μοι χειρός is kept by Paley and Dindorf; but such expressions as λαιᾶς χερός, '*on* the left hand', ποτέρας τῆς χερός, '*on* which hand', furnish no analogy for this purely instrumental use of χειρός: hence we have adopted Nauck's μιᾶς μ' ἐκ χειρός, for which use of ἐκ cp. *Philoct.* 91, ἐξ ἑνὸς ποδός, 'using one foot', Ar. *Eq.* 670, ἐξ ἑνὸς στόματος, 'with one voice'.

940. ἐπί. 'I will purge my hands (from the blood of Eur.) *as well as* his who is already slain'. Compare 708, note.

942. ὅπλον χερός, my club.

945. The κανών was the red chalked line, Lat. *rubrica*, used by masons in marking stone in straight lines (ὀρθοὶ κανόνες, *Tro.* 6); the red horizontal rays of the rising sun are κανὼν σαφής, Eur. *Supp.*

650. The *τύκος* was the hammer or gavil employed in working the stone into rectangular blocks (*κανόνων τυκίσματα*, *Tro.* 812). On this passage Dr Schliemann remarks, 'This description can only refer to the Cyclopian walls of well-fitted polygons such as we see in the western part of the great circuit walls (i.e. of Mycenae)....It appears certain that Euripides visited Mycenae, and that the grand Cyclopian walls of the Acropolis made a profound impression on him'. (*Mycenae and Tiryns*, p. 38.)

946. *πόλιν* repeats *τὰ Κ. βάθρα*; compare 465, *θηρὸς...λέοντος*: so too *Helena* 2, 3, *ὃς...Αἰγύπτου πέδον...ὑγραίνει γύας*. Dindorf and Nauck read *πάλιν*.

947. *ἐκ τοῦδε βαίνων*, 'thereafter *starting*'; so *βῆ δ' ἰέναι*, 'he started to go'.

948. *εἰσέβαινε*, '*in thought* he mounted'; see on 462.

950. *διπλοῦς*, 'simultaneous'; see on 328.

954. *Νίσου πόλιν*, Megara. When the four sons of Pandion reconquered Attica they divided the empire amongst them, and Megara fell to Nisus, his elder brother Aegeus, the father of Theseus, obtaining Athens.

957. *ἐς*, lit. 'up to', and so in a purely adverbial sense 'only'; just as it is used to mark the superior limit of number, *ἐς τριάκοντα*, 'about thirty'. 'Having stayed for but a short halt'. The expression is a poetical inversion of the natural idiom *διελθόντος βραχέος χρόνου*. Kirchhoff's reading *ὡς* for *ἐς* is scarcely an improvement.

959. Heracles imagines himself to be present at the Isthmian games.

962. *ἀκοὴν ὑπειπών*, 'bespeaking the hearing of no one', i.e. of an imaginary audience; *ὑπειπεῖν* is strictly 'to say by way of introduction'; before announcing the victor's name it was customary for the herald to call the attention of the crowd by proclaiming *ἀκούετε, λεῴ*.

964. *νιν* is apparently accusative after *θιγών*. Verbs of contact in ante- and post-classical Greek occasionally take an acc. of the person, a gen. of the part touched, e.g. *Iliad*, II. 316, *τὴν δ' ἐλελιξάμενος πτέρυγος λάβεν*, and in the N.T. *κρατεῖν τινὰ τῆς χειρός*. In these instances, however, we must note that *λαμβάνειν*, *κρατεῖν*, when they have a single object, indifferently govern acc. or gen., whereas *θιγγάνειν* and *ψαύειν* (except in a metaphorical sense) in Attic invariably are constructed with a genitive. An exact parallel to the present construction in Attic has yet to be pointed out.

965. *ξενώσεως*, strange conduct.

967. *νιν*, i.e. Amphitryon, is governed by *ὠθεῖ*: not by *ψαύειν*, since *νιν* is never reflexive and so cannot refer to Heracles.

973. *κίων*, one of the columns of the peristyle in the *αὐλή* of the andronitis.

977. *ἐξελίσσων*, 'chasing the boy around, about the pillar'. *ἐξελίσσειν* when followed by such accusatives as *ἴχνος*, *δρόμον* means 'to trace in circles'; as a military term *ἐξελίσσειν φάλαγγα* is used by Xen. in the sense of 'to deploy', i.e. to *wheel* the rear ranks so as to bring them to the front. So here *ἐξελίσσειν* means 'to cause to move in a circle'.

978. *τόρνευμα* is Matthiae's correction of the reading of the Florentine MS. *τόρευμα*. *τόρν. ποδός* is accusative in apposition with the sentence, like *μίμημα* in 992.

991. *ἐντὸς τοξεύματος*, too near to allow the use of the bow.

992. *ὑπὲρ κάρα* is rendered by Paley 'striking him over the head', but if this means 'over the boy's head' it is open to the twofold objection, 1st that *ὑπὲρ κάρα βαλών* and *ἐς κάρα καθῆκε* is an irritating tautology, and 2nd that *ὑπέρ*, if it can be used at all in such a manner, requires a genitive rather than an accusative. In *Andr.* 293 for *ὑπὲρ κεφαλὰν ἔβαλεν* most editors now read *κεφαλᾶς*, and in any case the sense there is 'to throw over the head'. Neither is Dobree quite right in his rendering *clavam super caput* suum *attollens*, rendered by Browning, 'hand o'er head raising his club'. *βάλλειν* can scarcely = *attollere*, *ἐπαίρειν*. Better 'striking him over his own head (i.e. having raised the hands above the head) as a smith smites the glowing mass'. In such a rendering *ὑπέρ* represents the direction of the blow as in part horizontally above the head,—not vertical, as is the case when the hands are not raised so high. Perhaps this is the best way to explain *Or.* 497 where the text, *πληγεὶς θυγατρὸς τῆς ἐμῆς ὑπὲρ κάρα*, is generally regarded as corrupt. We may take it as meaning 'stricken with a blow from above my daughter's head', i.e. by my daughter's upraised hands.—For the adverbial use of the accus. *μίμημα* compare *δίκην* and Plato's use of *εἰκόνα* (= *instar*) *Crat.* 400 C.

1002. *ὡς ὁρᾶν ἐφαίνετο* is to be taken with Παλλάς, 'an image (Pallas, as it seemed to our eyes)'; cp. *Bacch.* 1078, *ἐκ δ' αἰθέρος φωνή τις, ὡς μὲν εἰκάσαι | Διόνυσος, ἀνεβόησεν.* The image suggested to the minds of the audience was doubtless the colossal statue of Athene Promachus on the Acropolis, which represented the goddess as armed with a spear and crested helmet.—We have adopted Wakefield's correction of the unmeaning *ἐπὶ λόφῳ κέαρ*.

1007. 'Broken asunder by the roof's falling ruins'. It is not clear whether we are to understand the destruction of the house as the direct work of Madness, in literal fulfilment of her promise in 864, or as caused by Heracles (line 999).

1014. μὲν οὖν, *immo vero;* 'nay, so far from being εὐδαίμων, I for my part know none so wretched'.

1017. The chorus in a wild chant, the metrical irregularity of which indicates feelings highly wrought, expresses its abhorrence of the unnatural deed of Heracles.—The murder of the sons of Aegyptus by the daughters of Danaus was once the most notable in Greece; but it is surpassed by this dreadful crime; I might compare with it the story of Itys, slain by his mother Procne; yet the son she slew was an only one, whereas Heracles has destroyed his three children.—The text of these lines presents more than one difficulty and the irregular character of the metre does not permit more than purely conjectural emendation. ἄριστος, for which some editors read ἄπιστος, must be taken in the sense *praestantissimus*, without any moral significance. πάτρα, i.e. τῶν Δαναοῦ παίδων. Hartung's correction πέτρα is unnecessary.

1019. παίδων is a causal genitive, 'wrought by the daughters of Danaus'; so Πρόκνης in 1022. τάλανι διογενεῖ κόρῳ may seem a somewhat strained use of the *dativus incommodi*, but it is really due to the desire for perspicuity, the genitive, Πρόκνης, being required to express the agent. So in 917 παισὶν ἄταν πατέρος.

1021. διογενεῖ, 'royal,' in Homer always an epithet of kings.—By θυόμενον Μούσαις it is meant that the legend of Procne has become a subject for song; the phrase has a Pindaric ring.—Compare *Isthm.* VI. 23, φλέγεται Μοίσαις.

1025. The MSS. readings are here hopelessly corrupt. For τὸν Ἅιδα χορόν Paley suggests τίν' Ἅιδα νόμον, 'what death-strain', for which it is likely that φθιτῶν ᾠδάν is only a gloss.

1029. The change of scene indicated in these lines is in reality effected by a revolution of the περίακτοι. κλῇθρα, strictly speaking the *bolts* which were fitted vertically into sockets in the door-sill, is here used for the door itself; compare note on ἅρματα, 881.

1035. 'And around him are bonds and tethers, twisted and knotted, about his body'. Ἡρ. ἀμφὶ δέμας is added as an afterthought to explain περί.—ἐρείσματα are the props or stocks (Homeric ἕρματα), to keep a ship upright when drawn on shore; cp. Theocr. XXI. 12, γέρων δ' ἐπ' ἐρείσμασι λέμβος; similarly Heracles speaks of himself as δεσμοῖς ναῦς ὅπως ὡρμισμένος, 1094.

1040. ὠδῖνα τέκνων· 'his brood of callow nestlings'. For ὠδίς, 'the fruit of labour', comp. Aesch. *Ag.* 54, δεμνιοτήρη | πόνον ὀρταλίχων ὀλέσαντες.—ὁ δὲ—πρέσβυς. The substantive is added in order to identify more clearly the person meant by the pronoun, as αὐτὸς... ἄναξ in 601—2.

1049. MSS. εὖ διαύοντα ὑπνώδεά τ' which is unintelligible. The reading of the text is Kirchhoff's suggestion, but it is probable that a more radical correction is required. We suggest τὸν εὔδιον ὄνθ' ὑπνώδεά τ'; if that be the reading of the archetypus it is likely that the copyist's error was due to the repetition of the syllable in εὔδιΟΝ ΟΝΘ'.

1053. ἐπαντέλλει, blood which being shed rises in witness against the murderer, like one who *wakes from sleep*; compare Aesch. *Ag.* 27, εὐνῆς ἐπαντείλασαν, and for the metaphor Eur. *Electr.* 41, εὕδοντ' ἂν ἐξήγειρε τὸν Ἀγαμέμνονος | φόνον.

1054. MSS. αἰάζετ': see on 248.

1055. Notice the change of mood in μὴ ἀπολεῖ...καταρρήξῃ (MSS. however καταράξῃ). Genuine examples of μή (=ὅπως μή) followed by a future indic. are rare: with the present passage we may compare *Eccl.* 495, μή καί τις ἡμᾶς ὄψεται χἠμῶν ἴσως κατείπῃ. In passages such as *Od.* XVI. 87, μή μιν κερτομέωσιν, ἐμοὶ δ' ἄχος ἔσσεται αἰνόν, it is better to take the second clause as independent of μή.

1060. ναί retains here something of its original negative force; like our 'nay' it negatives the preceding phrase as not strong enough. 'Sleeps he?' 'Nay, his is a deathly sleep'. See Shilleto's *Fals. Leg.* Appendix C.

1073. ἐπὶ κακοῖσιν, *after* these calamities; see on 707.

1074. 'But this I do fear, lest he kill me who am his father, and contrive ills on ills, and besides his present curse incur the guilt of a *parent's* blood'. Here arises a question of some intricacy; has not Heracles already by the murder of his children become guilty of σύγγονος φόνος? The answer to this appears to be that in its ordinary acceptation in Athenian law συγγένεια was limited to those degrees of relationship which are derived from parentage; consequently it was reckoned only in ascending degrees, and a man's συγγενεῖς are those relations who are connected with him by ties of blood existing at the time of birth, e.g. his parents, brothers, uncles and cousins. Isaeus (72. 12) tells us that οἱ μετά τινος φύντες are called συγγενεῖς, but that οἱ ἔκ τινος γεγονότες are not συγγενεῖς but ἔκγονοι, and that the latter are the father's γένος, 'offspring', not συγγένεια. If then συγγένεια be defined

as *congenital* blood-relationship it follows that the son would regard his father as *συγγενής*, but the father would not so regard his son. The murder of children by their father is *κοινός, αὐθέντης, παιδοφόνος* (831, 839, 1201); that of Clytaemnestra by Orestes is *συγγενὴς φόνος* (*Or.* 411). This *συγγενὴς φόνος* according to Greek views of religion was in a far higher degree criminal than murder of persons related but not *συγγενεῖς*. Thus the Eumenides (*Eum.* 575) claim that Orestes' offence in killing his mother was far heavier than that of Clytaemnestra in slaying her husband, on the curious ground that Clytaemnestra *οὐκ ἦν ὅμαιμος φωτὸς ὃν κατέκτανεν*. In the same sense of the word *συγγενής* Aristotle speaks of *συγγενεῖς τρίχες* i.e. the hair of the scalp, opposed to the beard. Compare *συγγενῶς* in 1293.

1085. 'He will loose his frenzy again on the city of the Cadmeans'.

1091. For the brachylogy *ἐν κλύδωνι πέπτωκα* compare *Antig.* 782 *ὅστ' ἐν κτήμασι πίπτεις*.

1093. *μετάρσι'*, adverbial; 'breathing hard and hurriedly'; compare the similar expressions *ἀναφέρειν* or *ἄνω ἔχειν πνεῦμα*, and Horace's *sublimis anhelitus*. L. and S. explain these expressions as meaning that the breath is stopped at the upper end of the wind-pipe; Paley's explanation is more probable, viz. that the breath is projected upwards, the head being thrown back. *πνευμόνων ἄπο*, deep from the lungs, not merely from the mouth.

1096. *τυκίσματι*, the column which was the work of the *τύκος* (cp. 945); MSS. read *τειχίσματι*.

1099. The *παρασπιστής* was strictly the comrade on a man's left or unguarded side; hence *ἔσωζε πλευράς*. By *ἐξ ἐμοῦ τ' ἐσώζετο* Heracles means that he had not abandoned his arms in flight.

1101—2. The reading of the Florentine MS. is in both these lines *εἰς Ἅιδου*, which in one or other case is plainly wrong. Paley's reading, which we have adopted in the text, is the most obvious of the corrections which have been suggested. He renders, 'Surely I have not descended to Hades again, after having run the course of Eurystheus out of Hades'. Dindorf regards *εἰς Ἅιδου μολών* as merely a copyist's addition to complete a defective line.

1103. *οὔτε...οὐδέ*, *neque...nec vero;* '*no, nor* Demeter's sceptred daughter'. See note, 316.

1105. The usual construction of participle with verbs expressing knowledge, perception or their opposites (e.g. *ἴσθι ὀχληρὸς ὤν*) does not account for the use of *ὤν* after the interrogative *ποῦ*. We should probably read *εἰμ'*.

1109. ἔλθω, deliberative subjunctive, τῶν ἐμῶν κακῶν, i.e. Heracles and his slaughtered family.

1110. The reading of the text is our own correction of the MSS. μὴ προδῷς τὰς συμφοράς. 'Yes, and I will go with you, not to desert you in your misfortunes', or perhaps 'not to abandon your unhappy family', τὰ σὰ κακά, which Amphitryon has just spoken of. We cannot admit the correctness of the usually accepted reading (first suggested by Stephens), μὴ προδοὺς τὰς συμφοράς. In order to account for the use of μὴ instead of οὐ with the participle προδούς in this reading editors are driven to the hypothesis that the deliberative ἔλθω of the last line is here to be repeated in a hortative sense, 'let me too go'. But it is carefully to be noted that the first pers. *singular* of the subjunctive is never used in a hortative sense, *except when an imperative or its equivalent precedes*, as in 1059 σῖγα, πνοὰς μάθω, and *Bacch.* 341, δεῦρό σου στέψω κάρα, 'come, let me crown thy head'.

1114. οὗ, causal genitive; 'for which thy tears stream'.

1116. τὴν τύχην, *that* disaster, hinted at in 1113.

1118. ὑπογράφεσθαι means literally to make an outline sketch over which the details of the drawing are afterwards filled in. τὠμῷ βίῳ is dative governed by ὑπογράφει. The life of Heracles is the picture of which Amphitryon's words suggest the outline. 'Tell me if thou pourtrayest a strange disaster prefiguring my life'.

1119. φράσαιμεν ἄν is to be taken as a simple future, φράσω, otherwise εἴης would of course be required in the protasis.—Ἅιδου βάκχος, 'wild votarist of Death'; i.e. possessed with frenzy inspired not by Dionysus but by Hades; compare 894. The same expression is used *Hipp.* 550, *Hec.* 1076.

1121. καὶ...ἤδη = καὶ δή.

1126. 'Well, since (γάρ) your silence tells me enough, I care not to inquire'. The reading of the text is our own suggestion for MSS. ἀρκεῖ σιωπῇ γὰρ κτλ. Nauck and Dindorf read ἀρκεῖ σιωπὴ γὰρ μαθεῖν ὃ βούλομαι; 'Will silence tell me what I want to know?' It seems more probable that Heracles from the reticence of Amphitryon draws the inference that he has committed some discreditable act, and accordingly refrains from further questions, until his curiosity is aroused anew by the mention of Hera. An alternative suggestion might be ἀρκεῖς σιωπῇ γὰρ κτλ, 'since you tell me enough by keeping silence'.—For the sense cp. *fragm.* 967, ἡ γὰρ σιωπὴ τοῖς σοφοῖσιν ἀπόκρισις.

1127. 'Dost witness here throned Hera's work' (Browning).

1129. περιστέλλεσθαι, to arrange as it were a garment about one's

person; hence, generally, to attend to, like *κοσμεῖν*. Browning, 'bury thine own guilt', but in this sense the active *περιστέλλειν* is required.

1136. It is highly probable that we should read as one word *κακαγγελῶν*, in accordance with Photius' dictum *εὐαγγελεῖν ὑφ' ἓν λέγουσι καὶ κακαγγελεῖν*. Thus in a tragic senarius ap. Dem. 315, *κακαγγελεῖν μὲν ἴσθι μὴ θέλοντ' ἐμέ*. In Plato, *Rep.* 432 D, and *Theaet.* 144 B, it is possible that we should restore *εὐαγγελεῖς* for the MSS. reading *εὖ ἀγγέλλεις*: see Rutherford, *New Phrynichus*, p. 335. Compare *κακάγγελος*, Aesch. *Ag.* 636.

1142. 'Did I demolish my own house, or did I incite others to do so?'

1145. *ἡγνίζου πυρί*, when you were purifying your hands from the blood of Lycus with the *χέρνιψ* in which the torch was dipped; see 928.

1146—7. Paley is no doubt right in rejecting these lines as a spurious supplement to *οἴμοι*, which should stand *extra metrum* as *ἔα* in 1088. *γε* is entirely meaningless, nor does Schaefer improve matters by reading *τί δῆτα*. In 1148 MSS. have *κοὐκ*.

1148. *πέτρας ἅλματα*, 'a leap *from* a rock', as *πετραῖον ἅλμα* in *Ion*, 1268.

1151. Something is wanted to complete this verse; Nauck reads *ἢ σάρκα τήνδε τὴν ἐμὴν πρήσας πυρί*, to which Paley objects that if *τήνδε* had been used *τὴν ἐμὴν* would be superfluous.

1152. Take *βίου* with *δύσκλειαν*, and compare 1369.

1154. In *Heracl.* 207 foll. Euripides clearly explains the relationship existing between Heracles and Theseus. Alcmene and Aethra, mother of Theseus, were first cousins, being both of them granddaughters of Pelops. From patriotic motives the poet is anxious to emphasize this relationship, in order to bring the enchorian hero of Athens into connection with the wider circle of Hellenic legend.

1159. The Florentine MS. has *φέρ', ἀντί...κρατί*. Paley suggests some such participle as *ἀντιτείνων* to fill the lacuna.

1161. 'I do not wish by casting on him the pollution of murder to injure the innocent',—the mere sight of a murderer being supposed to convey contamination. The reading we have adopted is Nauck's, for MSS. *προσλαβών*, which Paley, Dindorf and others keep, reading *τῶνδε*,—'having taken on myself in addition to Lycus' murder the murder of these children'; but surely if Heracles, after all the horrors that have since happened, had still any thought for the comparatively venial offence of slaying Lycus, the allusion would have been expressed more explicitly.

1169. ὧν ὑπῆρξεν, *quae prior in me contulit*, Pflugk.

1171. ὑμᾶς. δεῖ is more commonly followed by the dative of the person, but compare *P. V.* 86, αὐτὸν γάρ σε δεῖ Προμηθέως.

1173. 'Surely I have not been out-paced and come too late to stay dire calamities'. For νεώτερος in the sense of 'violent', 'revolutionary' see L. and S.

1175. γεγῶσαν simply = οὖσαν, as γεγῶτες in 251.

1176. δορός γε. The vein of thought implied by γε is,—The murder of boys and women betokens not πόλεμος καὶ μάχη (as he had anticipated), but νεώτερα κακά, for with *battle* boys have no concern.

1178. ἐλαιοφόρον ὄχθον, the Acropolis of Athens, where grew the sacred olive planted by Athena.

1179. ἐκάλεσας: for the tense see 524. 'Why this address preluding sorrow?'

1183. The active and middle, ἔτεκε and τεκόμενος, used together of the same person are remarkable. It might be supposed that τίκτεσθαι was used of the male, τίκτειν of the female, but in practice Attic observes no such distinction.

1185. 'Would that I could obey thy bidding!' So in *Ajax*, 591, to Tecmessa's entreaty, εὔφημα φώνει, Ajax retorts τοῖς ἀκούουσιν λέγε, 'find some one else to list to thy bidding', and Prometheus, turning a deaf ear to the admonitions of Hermes, says εἰδότι τοί μοι τάσδ' ἀγγελίας | ὅδ' ἐθώυξεν (*P. V.* 1040).

1188. Both δράσας and πλαγχθεὶς are nom. to a verb such as ἔκανε in 1183.

1190. 'With arrows dipped in the hydra's blood'; cp. *Trach.* 574 and supra, 424. L. and S. are wrong in supposing that it means the *robe* dipped in the hydra's blood. According to the Sophoclean legend the poisoned shirt was tinged with the blood of the *centaur* Nessus. Euripides makes no allusion to that story.

1201. For this very difficult line the rendering of Hermann has usually been accepted as the most satisfactory; 'a counterbalancing weighty motive, viz. the entreaties of Theseus, fights against thy tears'; but to us the meaning thus given to βάρος appears wholly artificial. It would be possible to render, 'He (i.e. Heracles) is in the throes of a heaviness too great for tears'. βάρος, like ἄχθος, often means 'heavy grief', and would in this rendering be a species of cognate accus. after ἁμιλλᾶται as in the expression ποῖον ἁμιλλαθῶ γόον, *Hel.* 165. βάρος ἀντίπαλον δακρύοις, a weight of sorrow that counterbalances tears,

i.e. neutralizes or prevents them, as in Pindar, *Ol.* VIII. 71, *μένος γήραος ἀντίπαλον*, 'strength *beyond* (lit. that countervails) his years'.

1208. For the singular *προσπίτνων* comp. 858.

1210. *κατάσχε* (for *κατάσχες*) is a form which though rare is admitted by Curtius (*Gk. Verb*, p. 299 Eng. transl.) as genuine. *παράσχε* is the traditional reading in *Hec.* 842, and there is MS. authority for *ἐπίσχε* and *μετάσχε*. Elmsley and editors generally read here *κατάσχεθε*.

1212. *ἐξάγει*, cp. 776.

1221. *ἐκεῖσ' ἀνοιστέον*: you must look for the source of this sympathy which I bear towards you alike in good or evil fortune to the time when you brought me safe to light from the dead.

1232. *τὰ τῶν θεῶν*, i.e. the sun, since according to popular fancy any hateful crime polluted the light to which it was exposed. For the sentiment comp. Soph. *Ant.* 1044, *θεοὺς μιαίνειν οὔτις ἀνθρώπων σθένει.*

1234. *ἀλάστωρ*, the avenging spirit, whose malevolence extended to the whole kindred of the criminal, and by marriage might be transferred from one family to another; thus Jason says of Medea, *τὸν σὸν ἀλάστορ' εἰς ἔμ' ἔσκηψαν θεοί.* But, says Theseus, the relations of friendship afford no such medium of communication.

1235. *ἐπῄνεσ'*, see 275, note.

1238. 'I weep for thy sake at thy misfortunes'. *ἕτερος* is often used euphemistically for *κακός*, as Soph. *Phil.* 503, *παθεῖν μὲν εὖ, παθεῖν δὲ θἄτερα.* So in Latin *si quid aliter* (i.e. *male*) *acciderit*, *si secus evenerit.* But from the form of Heracles' question; 'Why, have you ever seen *others* more miserable than I?' we may suppose that he understands *ἐφ' ἑτέραισι συμφοραῖς* to mean 'for others' woes'.

1241. *ὥστε κατθανεῖν* brings out the notion of intention more definitely than a simple infinitive would do; 'Therefore am I fixed in the intent to die'.

1243. *πρός*, i.e. *αὐθάδης εἰμὶ πρός*, as the gods reck not for me neither care I for them.

1245. 'Already am I full-fraught with woes and lack space for further burthen'. *δή = ἤδη* as in 867. For *γέμω* in this sense compare *Theaet.* 144 B, *ἀνερμάτιστα* ('unballasted') *πλοῖα...λήθης γέμοντες. ἐντιθέναι* is commonly used = stow in the hold.

1248. *ἐπιτυχόντος*, any man one meets by chance; the 'average, ordinary' man. Euripides is followed by Aristotle and Plato in the *Ethics* and *Phaedo* in his attack on the popular Greek view that suicide is under certain circumstances allowable and even praiseworthy.

Throughout this scene it is to be noticed that Theseus is the exponent of the clear and common-sense, if somewhat cynical, views of an educated Athenian, in opposition to the pseudo-heroics of Sparto-Dorian sentiment.

1251. Supply ἔτλην from the line above. 'Is it Heracles, styled "the much-enduring" (δή) who talks thus?' 'Nay, I never endured such suffering as now, if my toils are to be measured', i.e. if one can talk of greater or less in the case of such vast labours as mine have been. Paley, after Hermann, reads οὐκοῦν τοσαῦτά γ'· ἐν μέτρῳ μοχθητέον, i.e. endurance has its limits.

1254. ἀνέχεσθαι in the sense 'to suffer' is usually followed by a participle, e.g. 222, 1319 of this play: indeed tragedy does not afford any other instance of this construction of acc. and infin. In *Eum.* 914 we have οὐκ ἀνέξομαι τὸ μὴ οὐ...τιμᾶν.

1256. ἀναπτύξω like δείκνυμι, ἐλέγχω and other verbs of *showing* or *proving* naturally takes a participle and not an infinitive after it; generally this participle belongs either to the subject or object of the verb, e.g. εὑρίσκομαι ἀδικῶν, ἐπιδεῖξαί τινα φονέα ὄντα: if however the participle of an impersonal verb is used in this construction it stands in the neuter singular. The personal and impersonal constructions are both illustrated by Thuc. VII. 5, καὶ διανοεῖσθαι οὕτως ἐκέλευεν αὐτοὺς ὡς τῇ μὲν παρασκευῇ οὐκ ἔλασσον ἕξοντας, τῇ δὲ γνώμῃ οὐκ ἀνεκτὸν ἐσόμενον εἰ...

1258. ὅστις which is strictly indefinite is sometimes used, like Latin *qui* with the subjunctive, to designate an individual when that individual is regarded as forming one of a class. Comp. *P. V.* 38,

> τί τὸν θεοῖς ἔχθιστον οὐ στυγεῖς θεόν,
> ὅστις τὸ σὸν θνητοῖσι προὔδωκεν γέρας;

'one who (such a miscreant that he) betrayed'. *Hipp.* 943, σκέψασθε δ' ἐς τόνδ' ὅστις ἐξ ἐμοῦ γεγὼς | ᾔσχυνε τἀμὰ λέκτρα, 'a wretch who, though my son, defiled my marriage bed'.

1263. ὅστις ὁ Ζεύς, whatever *Zeus* may be, i.e. *that* Zeus I speak of. Compare *fragm.* 483 (Dindorf), Ζεύς, ὅστις ὁ Ζεύς, οὐ γὰρ οἶδα πλὴν λόγῳ. The article is thus regularly employed where a word is repeated: see note on 269.

1267. Nauck reads ἐπεισέφρηκε, a form of the aorist given by the MSS. in Eur. *Elect.* 1033. Hesychius also mentions ἐξέφρηκεν=ἀφῆκεν, whence Nauck (wrongly according to G. Curtius) concludes that φρέω is formed by coalescence of πρό with the stem of ἵημι.

1269. *περιβόλαια σαρκός*, like *σαρκὸς ἔνδυτα* in *Bacch.* 746, is only a periphrasis for *σάρκα*; as Elmsley explains it '*ipsa caro, quod ossium tegumentum est*'. Hence *ἡβῶντα* is made to agree with the compound expression, rather than with *σαρκός*. 'Flesh-livery of youth'.

1271. *ποίους*, 'Was there ever lion or Typhon?' See 518, note.

1272. Nauck (after Elmsley) reads *Γηρύονας* instead of *Τυφῶνας*: but though the epithet *τρισωμάτους* is doubtless applicable to Geryon rather than to Typhon Eur. means not the individual giant but all monsters of his class. Compare the plurals *'Αλκμήνας, 'Αλόπας, Σεμέλας* in *Aves* 559.

1273. *ἐξήνυσα* in the sense 'to accomplish' strictly applies only to *πόλεμον*; as applied to its other objects it has the meaning 'to slay, despatch', *conficere*, a use of the word which occurs in Homer.

1275. Dindorf omits *τ'*, which is a mistake due to not observing that *ἄλλων τε* is to be taken in close connection with *κἀς νεκροὺς ἀφικόμην*. Compare note on 425. Transl. 'and, to crown the countless hosts of toils which I went through, I went to the dead'.

1280. *θριγκῶσαι*, the metaphor continues that of 1261: begun by the murder of Electryon by his son-in-law the structure is completed by the murder of Heracles' children by their father.

1281. *οὔτε* ought strictly to be followed by another *οὔτε* or *τε*: but owing to the parenthesis *ἦν δὲ...ἔχω*, the form of the sentence is changed at 1285 to a question. Compare 63, where *οὔτε* is followed after a parenthesis by *καί*.

1282. *ἦν δὲ καὶ μένω*, 'and if I *do* stay'.

1284. 'Mine is no curse that permits address'. Any conversation with a murderer was deemed to involve pollution: comp. *Eum.* 448, *ἄφθογγον εἶναι τὸν παλαμναῖον νόμος*.

1285. *ἔλθω—ὁρμήσω—ὑποβλεπώμεθα*: these subjunctives require care in translation. The first is deliberative, 'am I to go?' *ὁρμήσω* however, as shown by *φέρε*, is strictly hortative, 'Let me, we will say, (*δή*) go to some other city—and there be looked on with suspicion, as a marked man'. The answer to this suggestion comes in 1291, 'Nay, but a man once reputed happy finds such changes painful'. The mood of *ὑποβλεπώμεθα* is due to attraction to that of *ὁρμήσω*, since 1287—90 do not form a part of the supposed recommendation, and would more naturally run *ἔπειτα δὲ ὑποβλεποίμεθα ἄν*.

1288. *κληδουχεῖν* means to act as *κληδοῦχος* or custodian of the temple of a god; here if *κληδουχούμενοι* be not corrupt (as Dindorf thinks it) it must mean 'kept under watch', i.e. by enemies who would

seize the first opportunity of injuring him. Paley well compares *Ion*, 603 (where Ion is speaking of the reception which he, as an alien settled at Athens, may expect from its jealous citizens),

> τῶν δ' αὖ λογίων τε χρωμένων τε τῇ πόλει
> εἰς ἀξίωμα βὰς πλέον φρουρήσομαι
> ψήφοισι.

1290. 'Will he not be gone with a curse on him?' Compare Ar. *Eq.* 892, οὐκ ἐς κόρακας ἀποφθερεῖ;

1293. συγγενῶς, 'congenitally', i.e. born to sorrow: compare note on σύγγονον, 1076.

1302. We have adopted Paley's suggestion βίον ζαχρεῖον for MSS. βίον τ' ἀχρεῖον. ζαχρεῖ' ἔπη has been restored in Aesch. *Suppl.* 194 for τὰ χρεῖ' ἔπη.

1304. MSS. have here κρούουσ' Ὀλυμπίου Ζηνὸς ἀρβύλῃ πόδα: Ζηνός has here apparently crept in from the preceding line. Of many proposed corrections we have adopted Nauck's as simplest and least arbitrary. It is however quite possible that the MSS. reading is right. As Paley remarks κρούειν πόδα, 'stamp the foot', is probably correct, as it occurs in other instances, e.g. Eur. *El.* 180, ἑλικτὸν κρούσω πόδ' ἐμόν: and Hera may be said to stamp the foot with the shoe of Zeus, probably as a signal to begin the dance just as in *Tro.* 150 Hecuba leans on Priam's staff when she gives the signal for the dance by stamping with the foot on the ground. On the other hand such Latin expressions as *Phoebe medium pulsabat Olympum* (*Aen.* X. 216) and Ennius' *Musae, quae pedibus magnum pulsatis Olympum* favour the construction of Nauck's reading.

1306. αὐτοῖσιν βάθροις, 'base and all'; the metaphor is taken from a statue overthrown along with its pedestal.

1312. One or more lines are here undoubtedly wanting. Theseus is evidently resuming his argument against suicide, and what Euripides intends him to say is probably to this effect, 'I cannot recommend you to die by your own hand, rather than *continue to suffer*' (such is the force of the present πάσχειν).

1315. οὐ and not μή after εἴπερ here, because the negative coalesces with ψευδεῖς so as to = ἀψευδεῖς. So Plato, *Apol.* 25 B, ἐάν τε οὐ φῆτε, ἐάν τε φῆτε, 'whether you assert or deny it', *Ajax*, 1131, εἰ τοὺς θανόντας οὐκ ἐᾷς θάπτειν, 'if thou forbiddest'.

1316. τε anticipates that the sentence will be continued καὶ δεσμοῖσι—instead of which the question is repeated.

1317. *διὰ τυραννίδας*, 'in order to gain sovereignty'; the story referred to is that of the chaining of Cronos by Zeus, but the directness of the allusion is veiled by the use of the plural.

1319. Euripides indifferently uses the forms *ἀνεσχόμην* (e.g. *Hipp.* 687) and *ἠνεσχόμην*, 'they tolerated their past errors', i.e. they were not driven to desperation by a sense of guilt.

1329. *τεμένη*, plots of land cut off from the public land and appropriated to a king or hero; such a piece of land was assigned by the Lycians to Bellerophontes (*Iliad* VI. 193). Euripides alludes to the story given in Plutarch, *Vita Thes.* 35, that Theseus dedicated to Heracles the various *τεμένη* which the Athenians had given him, changing their name from Θησεῖα to Ἡρακλεῖα.

1330. *κεκλήσεται ἐπωνομασμένα σέθεν*, 'shall be called after your name'. *σέθεν* depends on *ἐπωνομασμένα*: for the construction comp. Pindar, *Ol.* IX. 96, *μάτρωος δ' ἐκάλεσσέ νιν ἰσώνυμον ἔμμεν*, 'he called him after the name of his mother's father'.

1331. *θανόντος*, i.e. *σοῦ*, gen. absolute, though the construction strictly requires that the participle should agree with the object of *ἀνάξει*. Dindorf and Nauck quite needlessly read *θανόντα*. A strong instance of this preference of the absolute to the ordinary construction is in *Tro.* 75—6,

> ΑΘ. *δύσνοστον αὐτοῖς νόστον ἐμβάλλειν θέλω.*
> ΠΟΣ. *ἐν γῇ μενόντων, ἢ καθ' ἁλμυρὰν λίβα;*

1332. Paley is probably right in understanding *λαΐνοισιν ἐξογκώμασιν* to mean cenotaphs which served the purpose of altars, on which offerings were burnt to propitiate the deceased hero. Compare the expression *ὀγκοῦν τινὰ τάφῳ*.

1333. *ἀνάξει τίμιον*, 'exalt to honour'. For *ἀνάγειν* compare *Ajax*, 131, *ἡμέρα κλίνει τε κἀνάγει πάλιν | ἅπαντα τἀνθρώπεια.*

1334. Ἑλλήνων ὕπο, 'to be well spoken of by the Hellenes for their service to a brave man'. Compare Thuc. I. 130, *ὢν καὶ πρότερον ἐν μεγάλῳ ἀξιώματι ὑπὸ τῶν* Ἑλλήνων.—*ὠφελοῦντας*, for which we might have expected *ὠφελοῦσι* in agreement with *ἀστοῖς*, is attracted into construction with the infinitive.

1338—9. These verses, which are almost identical with *Or.* 667—8, are probably a copyist's 'tag'. *οὐδὲν δεῖ φίλων* violates the law of the final cretic, though it would be easy to read *οὐδέ*. For *ἅλις ὁ θεὸς ὠφελῶν*, 'it is enough if the god help', compare *O.T.* 1061, *ἅλις νοσοῦσ' ἐγώ.*

1340. 'Alas, this is all beside the question of *my* troubles'; as regards *them* your stories of the gods are nothing to the point.

1342. στέργειν, 'to acquiesce in, tolerate', refers to ἠνέσχοντό θ' ἡμαρτηκότες: so Soph. *Trach.* 276, Ζεὺς...οὐκ ἠνέσχετο, | ὕβριν γὰρ οὐ στέργουσιν οὐδὲ δαίμονες.—'And as for putting their hands in chains, I never rated them so low, nor will I believe it,—no, nor that one god is lord over another'.

1347. ἐσκεψάμην has here the force of a perfect, and hence it is followed by a subjunctive μὴ ὄφλω instead of an optative. 'However I have entertained a doubt lest, though in distress, I should perchance win the name of coward, if I kill myself'. μὴ expresses apprehension as ἐσκεψάμην practically = δέδια. Compare Plato, *Parm.* 130 D, ἤδη μέντοι ποτέ με καὶ ἔθραξε μή τι ᾖ περὶ πάντων ταὐτόν, 'I have had a disquieting doubt lest the rule hold good for all'. It is not strictly correct to regard the sentence μὴ ὄφλω as dependent interrogative. There is no evidence to prove that μή ever had the interrogative force of Latin enclitic *-ne* in dependent question. (See Goodwin, *Moods and Tenses*, p. 84.)

1351. ἐγκαρτερήσω, 'I will patiently await death', i.e. and not commit suicide. In *Andr.* 262, ἐγκαρτερεῖς δὴ θάνατον has an opposite meaning, 'so you brave death'. Compare the ambiguous sense which is given to 'endure' in *King Lear*, Act 5, Scene 2 (where Edgar is dissuading his father from a voluntary death), 'Men must endure Their going hence, even as their coming hither: Ripeness is all'.

1361. ἐμὲ γὰρ οὐκ ἐᾷ νόμος, i.e. θάπτειν αὐτούς. νόμος is 'popular feeling'; it was supposed that the spirits of the dead would be disquieted if one who had caused their death took part in the obsequies; thus Electra severely rebukes the audacity of Clytaemnestra in sending δυσμενεῖς χοάς to the tomb of the husband whose death she had compassed. (Soph. *El.* 440.)

1362. 'Pillowing them on their mother's breast and folding them in her arms,—ah, piteous embrace, since it was I, alas! who unwittingly slew them'. For κοινωνία in the sense of 'companionship' (here μητρὸς καὶ τέκνων), compare 1377. Porson (on *Phoen.* 16) takes κοινωνία here in the sense of 'our common children'; but though the context indicates that such is the meaning of παίδων κοινωνίαν in that passage it is unnecessary to limit κοινωνία to that sense here. κοινωνίαν is an accusative in apposition with the sentence, which may very well be compared with 675, ἀδίσταν συζυγίαν, and ἣν stands by a species of

attraction for οὓς. Heracles has destroyed not the κοινωνία itself, but the mother and children clasped in one embrace.

1365. οἴκει, '*live on* in this city; it may be hard, yet still constrain thyself to bear my sorrow with me'. ψυχήν may very likely simply = σεαυτόν, as ψυχή τινος is often put periphrastically for the man himself. But it may equally possibly mean 'the vital principle'; 'put constraint on thy life', i.e. 'constrain thyself by living to bear my sorrow with me'. In ordinary language βιάζεσθαι ἑαυτόν means 'to lay violent hands on oneself', but in the case of one who resists a natural prompting to self-destruction the meaning is inverted, as in the case of ἐγκαρτερήσω θάνατον, 1351.

1368. For the MSS. reading ὤνασθε we have with some diffidence substituted ὤνησθε: there is no evidence for the existence of the form ὠνάμην, earlier than Lucian, whereas metre requires ὠνήμεθα in *Alc.* 335. In Greek of the Classical period α appears with certainty only in the optative ὀναίμην and infinitive ὄνασθαι. (Rutherford, *New Phrynichus*, p. 63.)

1369. βίου, Dobree's correction for βίᾳ.—εὔκλειαν βίου, 'an honoured life'.

1371. ἀπώλεσα is balanced with ἔσωζες: my *destroying* thee was no fit reward for your *preserving* your plighted faith to me. There is a similar play on the double sense of σώζειν, 'to keep' and 'to keep alive', in 1100.

1380. ἡμῖν should not be regarded as a dative of the agent, which only occurs after passive verbs, and is generally limited to the perfect. It should be remembered that inanimate objects are here supposed to be speaking, and that ἡμῖν is therefore equivalent to a dative of the instrument, τοῖς σοῖς ὅπλοις.

1382. τί φάσκων; 'what can I allege?' in answer to these reproaches of theirs.

1387. 'Help to settle the reward for bringing the dog', promised by Eurystheus for bringing Cerberus from Hades. As we are told at the beginning of the play this consisted in the restoration of the family of Heracles to their native land of Argos; here, as in the *Heraclidae*, the poet is anxious to connect Theseus and his sons with the return of the Heraclidae. (The friendly offices of Theseus to Heracles are intended to prefigure and to draw closer the friendly relations existing between Athens and Argos during the Peloponnesian war.)

1396. γάρ here almost resolves itself into its elements γε ἄρα. 'Yes, it seems that calamity brings low even the mightiest'. Cobet unnecessarily substitutes ἄρα.

1399. *μή*, i.e. *ὅρα μή.*

1407. *ὡς δή τι;* i.e. *θέλων.* 'Why this petition? Will you be easier in mind if you get that to solace you?'

1409. *ἰδοὺ τάδ'*, i.e. *τὰ στέρνα.* *ἰδού* is commonly used in giving assent, e.g. Ar. *Nubes* 81, Strepsiades, *κύσον με καὶ τὴν χεῖρα δὸς τὴν δεξιάν.* Pheidippides, *ἰδού*, 'there you are'. Compare 319.—*τἀμὰ σπεύδεις φίλα*, 'you crave what I too wish'.

1410. 'Are you so oblivious of all your former sufferings', as to give way to this, though you endured them without idle lamentations? (v. 1353).

1413. *ζῶ σοὶ ταπεινός;* 'Have I spared my life to become so humbled in your sight? Yet I think it was not once so'. 'Yes, humbled you are certainly, since in what respect are you now the renowned Heracles of yore?' *κεῖνος Ἡρακλῆς*, like *illo Hectore* (*Aen.* II. 274), 'the Heracles of other days'. *ποῦ* gives a tone of contemptuous incredulity to the question. The Florentine MS. has *ζῶσοι ταπεινός· ἀλλὰ προσθεῖναι δοκῶ.* We might suggest *ζῶν σοι ταπεινὸς ἄλλα προσθεῖναι δοκῶ*, 'by living to be scorned by you, I think I have added fresh evils to all my former ones'.

1416. *παντός* is probably neuter as in *παντὸς μᾶλλον*, *ita ut nihil supra.* 'As for courage I was weaker than aught you can conceive'.

1417. 'How then can you say of me that I am made little (*ταπεινός*) by calamity?' Compare *fragm.* 724, *τά τοι μέγιστα πολλάκις θεὸς | ταπείν' ἔθηκε καὶ συνέστειλεν πάλιν.* MSS. read *πῶς οὖν ἔτ' εἴπῃς.* Paley reads *πῶς οὖν ἔμ' εἴποις* on the ground that the emphatic *ἐμέ* is required by the context; he justifies the omission of *ἄν* by reference to *Phoen.* 1201 and *Iph. Aul.* 1210. Perhaps *πῶς οὖν ἔμ' εἶπας.*

1421. *πέμψομαι=μεταπέμψομαι*, 'I will send for you'.

1422. 'Take within the house the children whom it is hard for the earth to bear', as being a pollution to the land.

1428. *τὰ μέγιστα*, neuter for masculine as 586, *τὰ ἐχθρὰ μισεῖν*: *Persae*, 1, *τάδε μὲν Περσῶν...πιστὰ καλεῖται*, i. e. *ἡμεῖς καλούμεθα Πιστοί.*

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